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ABSTRACT

Designed to provide a philosophical point of view for art education in Wisconsin public schools, to furnish specific information for the development of local school district K-12 art curriculum guides, and to suggest appropriate program development strategies and instructional practices, this guide stresses broad-based generalizations and related concepts that focus on major societal issues, provides a link between art and other areas of school curriculum, and identifies the basic content of art education. Organized into five sections, section 1 introduces the philosophy, goals, and current and future issues in art education. An "Overview of Educational Considerations" schema depicting the guide's comprehensive scope is provided in which the schema's configuration of concentric circles conveys the interactive nature and complexity of a comprehensive approach to curriculum development. Section 2 explains the conceptual approach to developing a curriculum. The content of art is dealt with in section 3, which examines the comprehensive curriculum, aesthetics, art heritage, art criticism, basic art making, art career education, and K-12 art unit examples. Section 4 suggests strategies for local curriculum development and implementation. Appendices list resources for teaching art, state art organizations, national art organizations, school district standards, and references. (LH)

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Art Education

Wisconsin Department of Public Instruction
Herbert J. Grover, State Superintendent

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A Guide to Curriculum Planning in Art Education

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Foreword

Art education should be a basic part of a comprehensive elementary and secondary school program. Wisconsin public schools have long supported strong and effective art programs. Our state has been a national leader in art education theory and curriculum development. This guide is a continuation of that tradition and is a part of the Wisconsin Department of Public Instruction's series of K-12 curriculum guides in 12 subject areas.

The guide stresses broad-based generalizations and related concepts that focus on major societal issues. Schools adapting the conceptual approach will find that it provides a natural link between art and other areas of the school curriculum. The guide also identifies the basic content of art education, and it should assist schools in developing priorities for art instruction and learning.

The Art Curriculum Task Force has done an outstanding job in developing the guide. I believe this guide will serve as a valuable resource for local school districts. I encourage schools to utilize *A Guide to Curriculum Planning in Art Education* as a basis for developing their art programs.

Herbert J. Grover, State Superintendent
Wisconsin Department of Public Instruction

Acknowledgments

This publication is the result of more than three years of state Art Curriculum Task Force work and the input of many other persons throughout the state and nation who evaluated its generalizations and concepts. A major part of the cost of the task force members' work was contributed by their school districts, colleges, or universities. The Wisconsin Art Education Association contributed funds for two task force committee writing retreats, one in 1981 and the second in 1982. Final stages of the writing and publication were funded by the Department of Public Instruction.

The task force members were selected for their outstanding knowledge of, experience in, and commitment to art education. The task force members place a high value upon the arts and human development, preparing students for a changing world, and fostering creative and aesthetic growth.

Each member has brought unique and exemplary experience and knowledge to the task force and its work. Their expertise includes art instruction at the elementary and secondary grade levels, art supervision, school administration, teacher preparation at the college and university levels, participation in state and national professional arts organizations and conferences, and professional writings.

The task force was chaired by Ken Cottingham, who ably facilitated the writing process and devoted a considerable amount of time and resources to this task. His professional knowledge was a critical factor in completing this guide.

Dr. Eunice Bethke, Chief, Curriculum Development Section, Wisconsin Department of Public Instruction, has provided valuable assistance with the final editing and printing process.

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As the coordinator of the project, I found it to be a highly rewarding and educational experience. It was a privilege to have the opportunity to work with such dedicated and outstanding people. The State of Wisconsin is fortunate to have their services. I am indebted to Earl Collins, my predecessor, under whose guidance much of this work was accomplished.

Martin Rayala
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Overview

This guide is a continuation and an expanded revision of Wisconsin's original K–12 art curriculum guide, *A Conceptual Approach to Art Curriculum Planning K–12*, 1970. The original guide was a pioneer in establishing concepts as a primary basis for organizing art education. In the decade following the introduction of the original guide, most of Wisconsin's public schools initiated some form of curriculum based upon the conceptual approach.

The purposes of this guide, *A Guide to Curriculum Planning in Art Education*, are to provide a philosophical point of view for art education in Wisconsin public schools, to furnish specific information for the development of local school district K–12 art curriculum guides, and to suggest appropriate program development strategies and instructional practices.

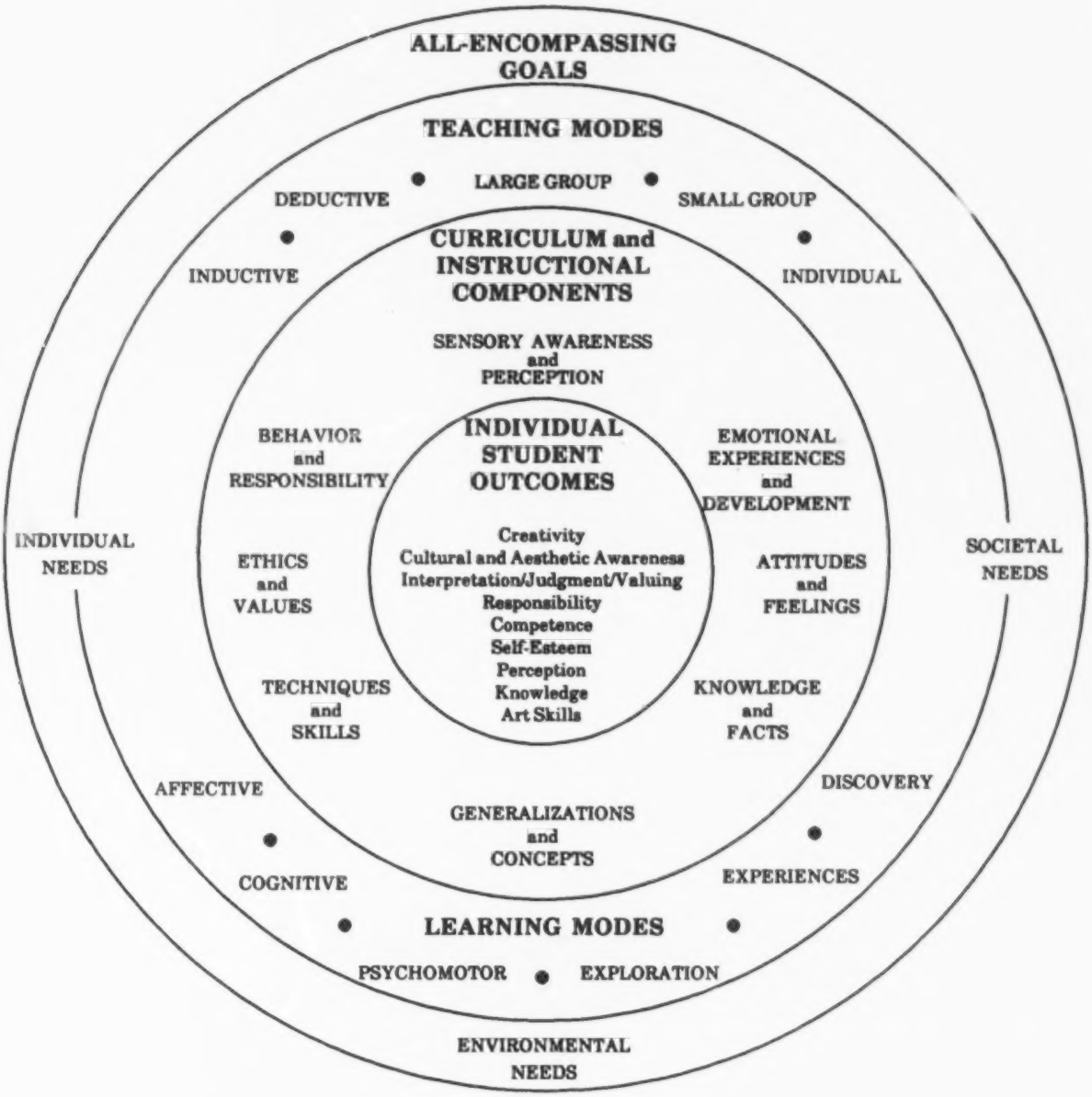
This guide has five sections. Section 1 introduces the philosophy, goals, and current and future issues in art education. Section 2 explains the conceptual approach to developing a curricular framework. Section 3 deals with the content of art. Section 4 suggests strategies for local curriculum development and implementation. Section 5 lists resources and related materials for art education.

The *Overview of Educational Considerations* schema (figure 1) depicts the guide's comprehensive scope, which advocates that all of the major elements necessary to plan and implement a K–12 art education program should be dealt with reciprocally rather than in a linear or fragmented manner. The schema's configuration suggests the complexity of a comprehensive approach to curriculum development, with concentric circles conveying the interaction of all of the elements.

The outer ring identifies the all-encompassing goals of education, which should influence all of the other elements in the schema. The second ring indicates that consideration should be given to identifying an appropriate variety of teaching and learning modes. The third ring contains the content and processes to be included in art curriculum and instruction. The center of the schema focuses all of the elements on the individual student, and indicates the major objectives that a student will have acquired as a result of a comprehensive K–12 art education experience.

Figure 1

Overview of Educational Considerations



Philosophy

. . . . art education is a significant factor in nurturing the most important needs of a balanced individual and society.

The arts are and have been an essential part of human history, mythology, and belief systems. They are a means of expressing the ideas that matter most to individuals and society. A technically oriented society challenges the arts with mechanized and dehumanized interpretations of perception, communication, and expression. Evidence shows that the loss of humanizing influences results in social problems. However, philosophical and scientific studies indicate that art education provides a basis for positive personal growth and development. It is, therefore, essential that art education be an integral part of elementary and secondary education. As part of the general learning process, art balances the curriculum to help develop the whole intellect. Art education fosters perceptual awareness, creativity, aesthetic valuing, understanding of our past and present culture, life-coping skills, aesthetic literacy, communication skills, and experiences in understanding one's self. These may appear to be ambitious claims, but when art education is appropriately planned and implemented, it is a significant factor in nurturing the most important needs of a balanced individual and society.

Goals

The goals of art education parallel and reinforce the goals of general education in a democratic society. These goals are to foster and promote the following qualities.

Conceptual understanding develops through structured experience. Art experiences provide opportunities that lend meaning to both art and life.

Aesthetic values motivate decisions involving aesthetic choice. These values determine relations with the natural and constructed environment, artistic impression and expression, and sensory learning experiences.

Creative behavior involves divergent thinking, problem solving, and extension of the imagination as evidenced in both the general learning process and observable behaviors. This is most effectively manifested in students' art-making experiences.

Craftsmanship and valuing of work are lofty expressions of the human spirit. Working with a variety of tools, media, materials, and processes encourages pride in work accomplished skillfully and honestly, and

instills concepts of craftsmanship which carry over to adult life and future careers.

Understanding the content of art includes the study of aesthetics, art heritage, art criticism, and art-making.

Understanding one's self enables an individual to evolve from a dependent and self-centered person to one who is self-reliant and concerned with the condition and rights of all living things. Involvement in art-related processes can result in individuals who value ecological processes and living things and regard technology and material goods as a means rather than an end.

Current and Future Issues

Art education expresses visual/aesthetic values regarding competing economic, social, and political concerns, and should address the concerns of people from a variety of socioeconomic backgrounds. It is important for students to recognize the relationship between artistic expression and diverse values. Activities that are closely related to human and environmental issues such as work, aging, human relations, and environmental quality help students recognize art as an expression of emotional content rather than the acquisition of techniques. Classroom activities should show that art is about real-life feelings, experiences, beliefs, and attitudes. Consequently, an art curriculum should reflect the following contributions.

- Minority artists, such as Native Americans, Hispanics, and Blacks
- Diverse cultures, such as Asian, African, Eastern European, and South American
- Women artists of the past and present
- Contemporary artists since 1945

The curriculum should use a broad concept of art education to include the following.

- Visual communication such as print media, TV, and billboards
- Folk arts practiced by local artists
- Newer media such as photography, film, and computer graphics
- Urban planning, environmental design, and product design

When developing an effective art curriculum, the following major issues should be considered if art education is to achieve its potential in contributing to the development of the individual and improvement of society.

- Importance of art education in a technological age
- Importance of art as a body of knowledge
- Art as a facilitator of learning
- Application of computers and technology to art education

- Balance of aesthetic, productive, historical, and critical components of art education
- Effective application of current research
- Growing need for recommended graduation requirements in the arts to provide balanced educational opportunity

Equity

The visual arts can be forceful in depicting and alerting people to society's inequities. Art education also can be a force in changing traditional perceptions and patterns that limit individual expression. Curriculum planners and teachers of art need to guard against stereotyped sorting, grouping, and tracking of students by factors such as sex, race, color, ethnicity, and physical and mental abilities. These practices prevent students from exploring all of the options and opportunities in which they may have talent or interest. Such treatment has a significant cost in an individual's academic achievement, psychological and physical development, career choice, and relationships with other people. Every student should have the chance to be challenged, grow and develop, and achieve identity.

The following forms of bias should be eliminated in choosing teaching materials and developing and implementing art education programs.

Invisibility—underrepresenting certain groups, with the implication that these groups are of less value or significance.

Stereotyping—assigning traditional and rigid roles or attributes to a group, thus limiting the abilities and potential of that group and denying students knowledge of the diversity, complexity, and variations of that group.

Imbalance/Selectivity—presenting only one interpretation of an issue, situation, or group; distorting reality and ignoring complex and differing viewpoints through selective presentation of materials.

Unreality—presenting an unrealistic portrayal of history and contemporary life experience.

Art education can be a force in changing traditional perceptions and patterns that limit individual expression.

Fragmentation/Isolation—separating issues related to minorities and women from the main body of the text or subject matter.

Linguistic Bias—excluding the role and importance of females by constant use of the generic "he" and other sex-biased words.

Wisconsin school districts are urged to promote actively the value of all persons by including the contributions, images, and experiences of all groups in formulating art education curricular objectives and classroom activities.

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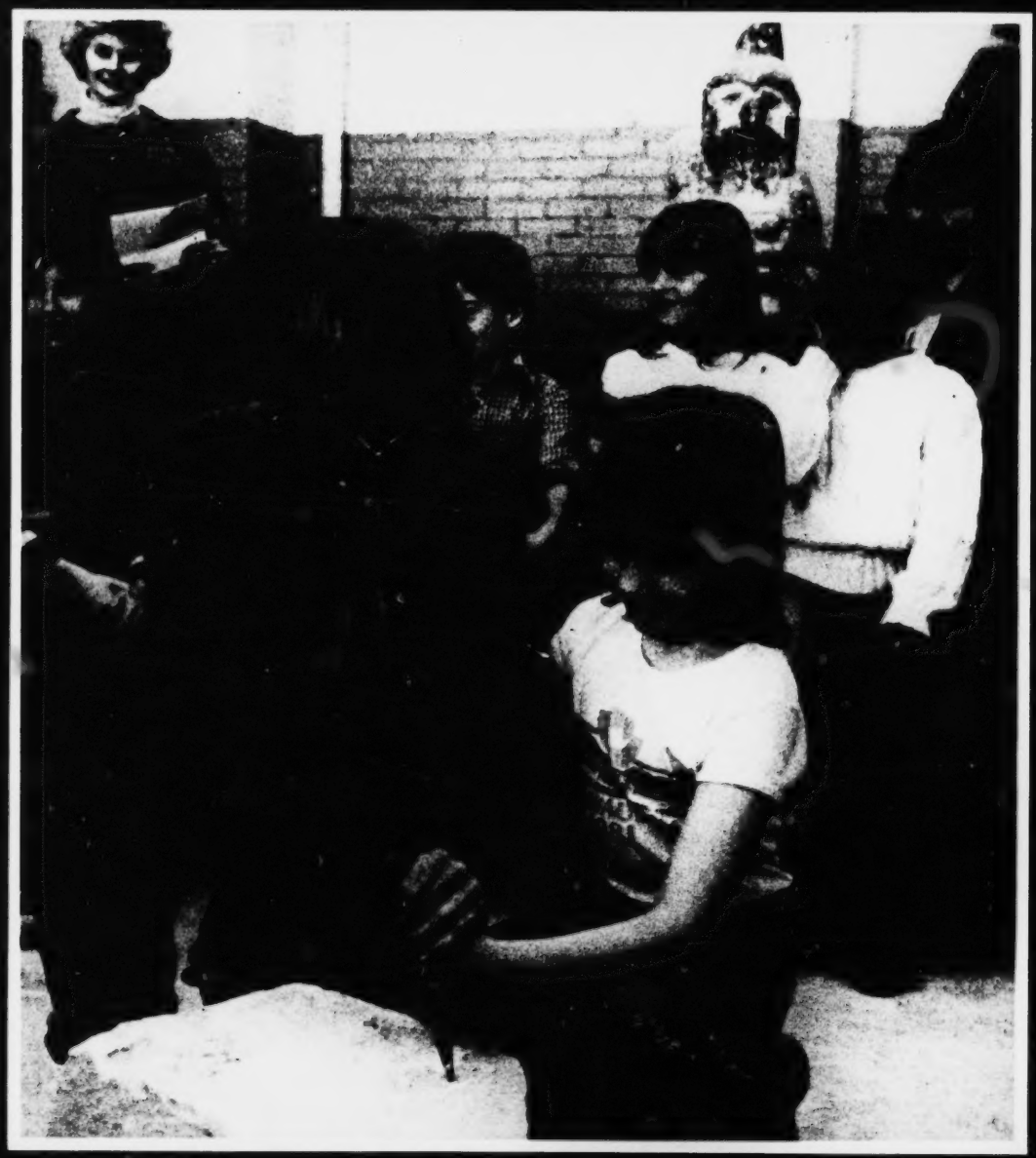

Planning for Learning: A Conceptual Approach

> ***The accent must always be on concept over casting— sculpture is a conceptual process and needs not bronze—but sticks and stones and rags and bones—depending on the artist's conviction . . . the artist's job is the extension of his concept by successive new works.***
>
> ***David Smith, sculptor***

Conceptual learning is a discovering, inductive, and open-ended process of arriving at personal feelings, understanding, beliefs, attitudes, and behaviors related to concepts and major ideas. The *Planning-for-Learning Model* (figure 2) can best be implemented with discovery learning modes incorporating inquiry, inductive processes, sensory experiences, and experiential situations.

Conceptual learning is an open-ended process of arriving at personal feelings, understanding, beliefs, attitudes, and behaviors.

The planning-for-learning process moves from left to right on the model. A teacher develops each lesson by first choosing a *generalization* (1) and the appropriate *concept* (2). The *instructional* and *content objectives* are then selected (3), followed by a determination of the necessary *informational* and *motivational resources* (4). The resources determine the learning *processes* and *activities* (5), which establish the form of *synthesis* and *evaluation* (6).

In contrast, the learning process for the student begins with the informational and motivational resources (A). Participating in the processes and activities (B) leads to the synthesis and evaluation (C). By fulfilling the objectives (D) and understanding the concepts (E), the total lesson results in the student's understanding of the generalization (F).

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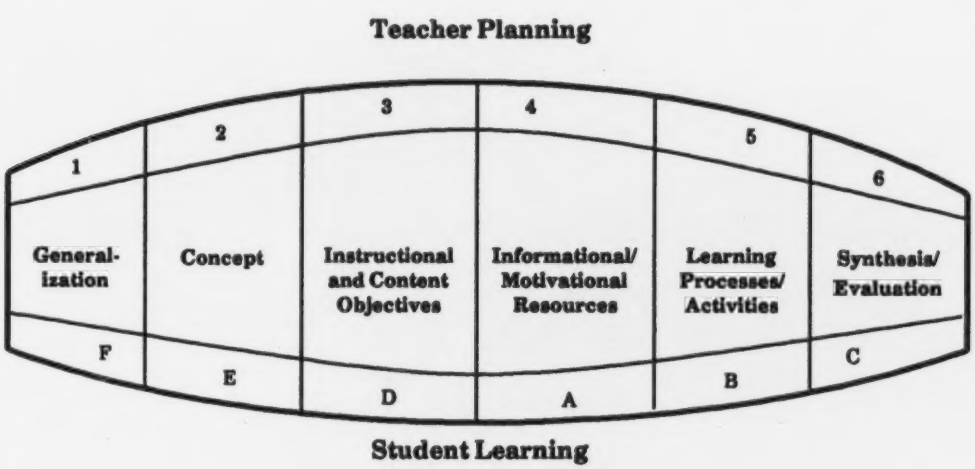
Figure 2

Planning-for-Learning Model



Step 1 Choose a **generalization**. (See suggested generalizations, p. 12.)

Step 2 Choose **concept(s)**. (See sample concepts, p. 15–19.)

Step 3 Determine **instructional objectives** for the learning unit, related to the broad aspects of the selected generalization and concept, attitudes, values, and behaviors. Instructional objectives are stated in terms of what the student will do or experience during instruction; they tend to be open and ongoing.

Determine **content objectives** for the learning unit, related to specific art content, knowledge, techniques, and skills to be employed and learned. Content objectives tend to be observable, measurable, and terminal.

Step 4 Identify and select **informational/motivational resources**, related to the selected generalization, concept, and objectives. The resources will relate to the three learning domains: cognitive, affective, and motor.

Step 5 Select and organize **learning processes/activities**, related to the objectives and covering the basic content of art. The processes include any techniques, materials, skills, facts, dialogue, or group interaction essential to art learning. Consideration is given to:

- developing basic skills in art content;
- using art content and processes for creative and aesthetic responses to the selected generalization and concept.

Step 6 Identify **synthesis and evaluation processes** that allow the student to evaluate, understand, and assimilate the learning experience. Determine if a unit has fulfilled objectives.

Teachers choose from a variety of options in steps three through six of the *Planning-for-Learning Model.* The model enables personalized choices and approaches to addressing basic art generalizations and concepts. Table 1 gives examples of possible instructional objectives, resources, processes, and methods of synthesis and evaluation.

Table 1

Planning-for-Learning Examples

Instructional & Content Objectives (Step 3)	Informational/ Motivational Resources (Step 4)	Learning Processes/ Activities (Step 5)	Synthesis/ Evaluation (Step 6)
skill development learning subject matter examination of values, beliefs, attitudes creative behavior perceptual awareness individualization aesthetic responses social interaction self-actualization conceptual understanding cultural awareness	artists music records films books pictures museums galleries architecture objects from nature five senses art professionals instructional TV slides filmstrips field trips computers video	drawing writing constructing painting observing photographing discussing composing acting printing diagramming classifying designing reading listening weaving sculpting potting metal working interviewing researching	displaying self-analyzing goal setting sharing compiling attitudinal responding measuring critical analyzing conceptualizing assessing verbalizing comparing responding writing

Explanation of the Conceptual Process

Art instruction should involve students in processes that will lead them to discover and understand concepts and generalizations that relate to significant individual, societal, and environmental ideas. Focusing K–12 art learning upon these significant ideas provides the means for relating art education to the broader and more general goals of education. It also provides criteria for establishing learning priorities. The generalizations serve as unifying strands for K–12 art instruction, and the related concepts serve as building blocks in developing a diverse and in-depth understanding of each generalization.

Definition of Generalizations and Concepts

What is a *generalization?* A generalization is a complete thought that expresses an underlying truth, has an element of universality, and usually indicates relationships. A generalization may be tested by applying the following three questions.

- Is it supported by research or accepted theory?
- What are the assumptions underlying this conclusion and are they sound?
- Is it applicable to other situations (does it have universality)?

Questions help learners to state generalizations. Ask learners to:

- state an example of similar ideas in other situations;
- draw inferences (see cause-and-effect relationships);
- bring out dissimilarities of main ideas;
- draw conclusions;
- illustrate the meaning of conclusions as learners apply them to their own lives;
- state the relationship between two concepts.

What is a *concept?* A concept is a word or phrase conveying specific aspects of a generalization. A concept may:

- be a word or other symbol that stands for a common property of a number of objects or things;
- establish meanings on which we can rely with assurance;
- grow and develop through experience;
- be clarified and extended through reflection, analysis, and discrimination.

Concepts exist on three levels.

- First level—description, definition, analogy, identification, or classification
- Second level—principles, showing relationships among ideas and making comparisons
- Third level—explanation, justification, interpretation, or prediction

Concepts may be tested in four ways. A useful concept must:

- be accurate or it will lead to faulty or inaccurate thinking;
- be recent enough that it is not outmoded and it can be applied to tomorrow's world;
- have continuing relevancy;
- have creative potential.

Selection of Generalizations and Concepts

The generalizations and concepts contained in this guide were selected through many hours of Art Curriculum Task Force research and editing. Following this study, the panel of writers used the Blanchet Rating Scale to evaluate the generalizations and concepts for appropriateness and validity. The revised list of generalizations and concepts was then sent to a larger group of professionals throughout the state and nation, who also applied the Blanchet Rating Scale. The concepts were revised for the final time utilizing the results of this evaluation. Although the list of concepts presented here is not meant to be exhaustive, it will provide curriculum writers with a relatively comprehensive list of validated concepts upon which to base a curriculum.

Generalizations and Concepts

Generalization Categories

The five generalization categories and statements listed below were selected to provide the structure upon which the concepts in the guide are established. In preparing art curriculum guides, planners may see fit to modify the categories and statements to suit the unique needs of local school districts.

Aesthetics. Involvement in art develops aesthetic awareness, which can improve the quality of life.

Change. Change is an inherent certainty of life and affects all dimensions of human existence.

Communication. Communication involves expression and reception of feelings, ideas, and information necessary for human interaction and understanding.

Human Wholeness. Human wholeness and potential are nurtured through expressive, sensory, intellectual, and social experience.

Interdependency. The quality of human life is affected by natural and cultural interdependencies.

Conceptual Framework

The conceptual framework used in this guide divides each of the five generalizations into three categories: *Art and the Individual, Art and Society,* and *Art and the Environment.* These categories were established to assure that there would be concepts related to the all-encompassing goals of education identified in the *Overview of Educational Considerations* schema (p. 3). Concepts relating to each of the three categories are listed under each generalization. Some categories have more concepts than others. This unequal number of concepts is not intended to imply that any one generalization or category is more or less important than another. Local school art curriculum planners should feel free to add to each category.

The Art Curriculum Task Force chose not to organize the concepts by grade levels since most of these concepts may be taught at any grade level if the conceptual learning unit is planned to accommodate the student's psychological, social, and intellectual level of readiness. Local schools should review the concepts according to the general readiness of students and the general curriculum and instructional program. The next step should be to place the concepts in grade levels as illustrated on the *Conceptual Framework Grid* (sample 1). Organizing concepts by grade levels should assure balanced coverage of all concepts by reducing the number to be dealt with at each grade level.

Following the *Conceptual Framework Grid* are the concepts that have been identified in a conceptual framework for the five generalizations: *aesthetics, change, communication, human wholeness,* and *interdependency.*

■ Sample 1

Conceptual Framework Grid

Generalization: _____

	Concepts/ Elementary Level	Concepts/ Middle School Level	Concepts/ High School Level
Art/ Individual			
Art/ Society			
Art/ Environment			

Generalization: Aesthetics

Involvement in art develops aesthetic awareness which can improve the quality of life.

Concepts		
Individual	**Society**	**Environment**
Art provides a means for personal aesthetic expression.	The development of aesthetically sensitive and visually perceptive individuals contributes to a culturally enriched society.	Art can reflect the order and aesthetic qualities of structural systems found in nature.
The level of one's aesthetic sensitivity affects the quality of one's life.	Aesthetic sensitivity and creative response provide a necessary balance in a predominantly technological and materialistic society.	Sensory development is more likely to flourish in a stimulating environment.
Aesthetic awareness is enhanced if one has an understanding of the elements and principles of design.	The consequences of decisions involving aesthetic judgment may affect the quality of life.	Involvement in art can develop awareness of harmony between human needs and environmental aesthetics.
Aesthetic awareness is enhanced if one has an understanding of art tools, techniques, and processes.	Aesthetic values of a society are culturally determined.	Aesthetics should be considered along with technology and economics in the shaping of the natural and constructed environment.
An understanding of symbols and metaphor may enhance aesthetic response to art works.	A pluralistic society is composed of different cultural groups with different aesthetic values.	Nature provides models for aesthetic discrimination and organization.
Artistic craftsmanship can contribute to the aesthetic quality of the art work.	Aesthetic values are manifested in works of art.	The quality of life may be enriched by an aesthetic environment.
A work of art reflects the artist's perceptions and aesthetic values.	The values of a culture are expressed in the way a society integrates aesthetic elements into the design of spatial environments for people.	Art promotes an aesthetic frame of reference for shaping the environment.
Art provides a means of exploring and articulating the invisible aspects of life.	Aesthetic standards may change in relation to cultural changes.	Form follows function.
Aesthetic expression and response involve both cognitive and affective thought processes.		Environmental preservation encompasses several dimensions, including aesthetics.
Aesthetic considerations are basic to one's respect and responsibility for the environment.		The integration of visual design and human needs should be considered in the planning of shared space.
A lack of aesthetic stimuli in the environment may impair one's development in aesthetic sensitivity.		
Through art one can develop values and skills in visual aesthetic discrimination and appreciation.		
The individual is capable of affecting the aesthetic quality of the environment.		
An artist is part of a specific aesthetic tradition which influences the nature of artistic style.		

Generalization: Change

Change is an inherent certainty of life and affects all dimensions of human existence.

Concepts		
Individual	**Society**	**Environment**
Through art experience an individual may gain insight into ways of altering the aesthetic quality of the environment.	Technological change can influence the direction of art in a society.	A changing environment can provide stimulus for art expression.
An individual's aesthetic values may be changed through analysis and criticism of art.	Art techniques and styles evolve as society changes.	An environment can be transformed aesthetically to reflect the interests and values of its inhabitants.
Involvement in art provides a means of gaining insight into changes in one's personal life.	Art provides a record of cultural change.	There are socially acceptable and unacceptable ways of affecting the aesthetic quality of the environment.
Through art one can convey reactions to changes in society.	Art provides insights for interpreting changes in society.	Our architectural heritage provides continuity with the past.
Changes in art styles are sometimes initiated by individuals who oppose the existing value system of an art culture.	A study of art forms may change one's knowledge and perception of the culture that produced them.	Architectural styles are often manifestations of changing value systems.
Technological changes can spur new insights toward innovation for the artist.	Art styles and content are influenced by changing social values.	Architectural styles are often transferred from their place of origin and adapted to new environments.
The pioneering artist often changes the meaning and function of traditional materials through unique usage.	Art can be an impetus for social change.	New materials and techniques are factors that can influence change in architectural style.
	Architectural styles may reflect changes in a society.	Architectural styles vary geographically due to the unique indigenous environmental qualities of the region.
	Architectural styles and structures can function as symbolic manifestations of cultural traditions.	
	Art is one aspect of a society's heritage which is transmitted through a culture's institutions.	
	Both tradition and innovation are intrinsic to the arts of a society.	
	Art styles from previous periods are sometimes reviewed and adopted in new ways.	
	Visual symbols sometimes emerge as fads within a changing culture.	

Generalization: Communication

Communication involves the expression and reception of feelings, ideas, and information necessary for human interaction and understanding.

Concepts		
Individual	**Society**	**Environment**
Communication involves all the senses. An artist communicates by expressing ideas and feelings.	Communication occurs in art through a system of symbols.	Art is primarily a nonverbal mode of expressing reactions to the environment.
New and diverse experience and knowledge affect one's ability to communicate artistically.	Art often utilizes symbols unique to the culture in which it is created.	Individuals may be sensitized to the environment through the expressive and communicative qualities of art.
Artistic expression involves perceptual, intuitive, and conceptual discrimination.	New modes of art expression often result from intercultural communication.	Art may communicate the order found in nature.
The elements and principles of design are an inherent part of visual arts communication.	Social conflict may provide the impetus for intercultural communication, which is frequently expressed through art.	The constructed environment communicates messages about aesthetic values and attitudes.
The artist may communicate through a variety of themes, media, styles, or techniques.	Art may communicate societal values.	Architectural structures communicate meanings that have historical relevance.
Understanding and appreciating a work of art depends upon the viewer's personal experience and knowledge.	Art provides a record of human commonalities and diversities.	The design of personal space communicates information about the occupant.
Individual artists have different ways of perceiving and depicting their work.	The art of a culture can communicate information about that culture.	
Communication in art occurs through integration of ideas, materials, symbols, and design.	Art can reflect the artist's perception of the culture in which it is created.	
In perceiving a work of art, individuals respond in different ways to its content.	Visual signs and symbols communicate cultural meanings.	
	Artists can provide insights into society's future through their works.	
	Body ornament and adornment communicate symbolic meanings that have both personal and cultural significance.	
	Art provides a way of communicating and preserving historical events in visual form.	

Generalization: Human Wholeness

Human wholeness and potential are nurtured through expressive, sensory, intellectual, and social experience.

Concepts		
Individual	**Society**	**Environment**
An individual's self-concept may change as a result of new insights derived from creating and responding to art.	Awareness and understanding of art may provide insight into one's society.	The human quality of the environment can enhance creative activity.
Through art one may develop a greater awareness of personal uniqueness and potential.	Involvement in art can lead to a greater understanding of and sensitivity to humanity.	Environment and individual creative potential may interact to influence art career development.
Art involvement may help the individual achieve a productive balance between emotion and intellect.	Concepts of art and work have changed through history.	Spatial areas have different visual design needs, depending on how the space is used by people.
Art may contribute to the self-actualization process by fostering aesthetic awareness and critical discernment.	Some works of art stand out as significant examples of how artists have responded visually to social events and issues.	The process of creating an aesthetic environment fulfills one's emotional and sensory needs.
Art involvement can nurture flexible attitudes, and creative thinking.		
Artistic experience contributes to self-actualization by fostering an examination of personal emotions, attitudes, and values.		
Individuals perceive and express differing personal interests, abilities, and values through art.		
Art as a career or a vocation can provide opportunities for fulfillment and self-expression.		
Art is a way of sharing experience.		
Art can be an extension of the self.		

Generalization: Interdependency

The quality of human life is affected by environmental and cultural interdependencies.

Concepts

Individual	Society	Environment
The consequences of decisions involving aesthetic judgment may affect an individual's quality of life.	The arts provide a balance in a predominantly technological and materialistic society.	Creative efforts may be influenced by the materials available in the environment.
An individual's intellectual and emotional development can be influenced by exposure to and interaction with aesthetic stimuli.	Art communicates many cultural aspects of a society.	The environment is a source of imagery for creative expression.
An individual's response to art is culturally determined. Art expands one's recognition of human commonalities.	Technological developments increase possibilities for creative expression in the visual arts.	Art is a means of representing the structural and functional relationships between human beings and other living forms.
An individual's criteria of what constitutes art may be influenced by general societal values.	Art may be a material representation of the beliefs of a culture.	Art making evolved as a response to environmental adaptation.
Art reflects the artist's experience with either tangible or intangible aspects of life.	An art style may be a reminder of cultural meanings after a culture ceases to exist.	Through one's activities and occupations, one can be a force in shaping the aesthetic quality of the environment.
Varying cultural values influence an individual's concepts of what constitutes an aesthetic environment.	The symbolic content of art objects often terminates when a culture becomes displaced through acculturation.	Aesthetic values and decisions should be a significant factor in developing work environments.
Artists can contribute talents and skills for the well-being of society.	Art is a means of externalizing the symbolic content of culture.	The terrain and materials indigenous to an area can influence the design of architectural structures.
	A pluralistic society is composed of different artistic traditions.	
	Visual art shares structural commonalities with other art forms.	
	Many occupations require varying levels of art proficiency.	
	Artists who share common values and beliefs form cultural groups within a society.	
	Art provides a means of understanding ethnic groups within a society.	
	Art can be a catalyst in resolving conflicts within a society.	

3

Comprehensive Curriculum

. . . . a comprehensive curriculum includes instruction in aesthetics, art heritage, art criticism, and art making.

In art education, students study and produce works of art based on critical, aesthetic, and historical understanding. Such a comprehensive curriculum includes instruction in aesthetics, art heritage, art criticism, and art making. Art career education can also be incorporated into the total instructional program. As opposed to the studio-dominated approach, these areas of instruction emphasize a comprehensive art education as a justifiable aim for art in the public schools. Integrating goals in these areas into the curriculum so that meaningful experiences occur is the first task for educators. A conceptual curriculum is an appropriate and effective means of accomplishing this unity. The *content* of art education includes the following areas.

Aesthetics—sensory reception and response to art and the environment

Art Heritage—historical and cultural information about artists and works of art

Art Criticism—describing, analyzing, interpreting, and valuing works of art

Art Making—creating art through the application of skills, techniques, and processes appropriate to art media

The content of art is taught using certain *strategies*.

- Lecture
- Studio experiences
- Research
- Discussion
- Demonstrations
- Modeling behaviors
- Critiques
- Independent study
- Field experiences
- Small group activity

The content and teaching strategies are directed toward attaining the *broad goals* of art education, which include the following.

- Conceptual understanding
- Aesthetic valuing
- Creative behavior
- Craftsmanship
- Understanding the content of art
- Understanding oneself

Figure 3 depicts the four content areas of art instruction and possible topics relating to them.

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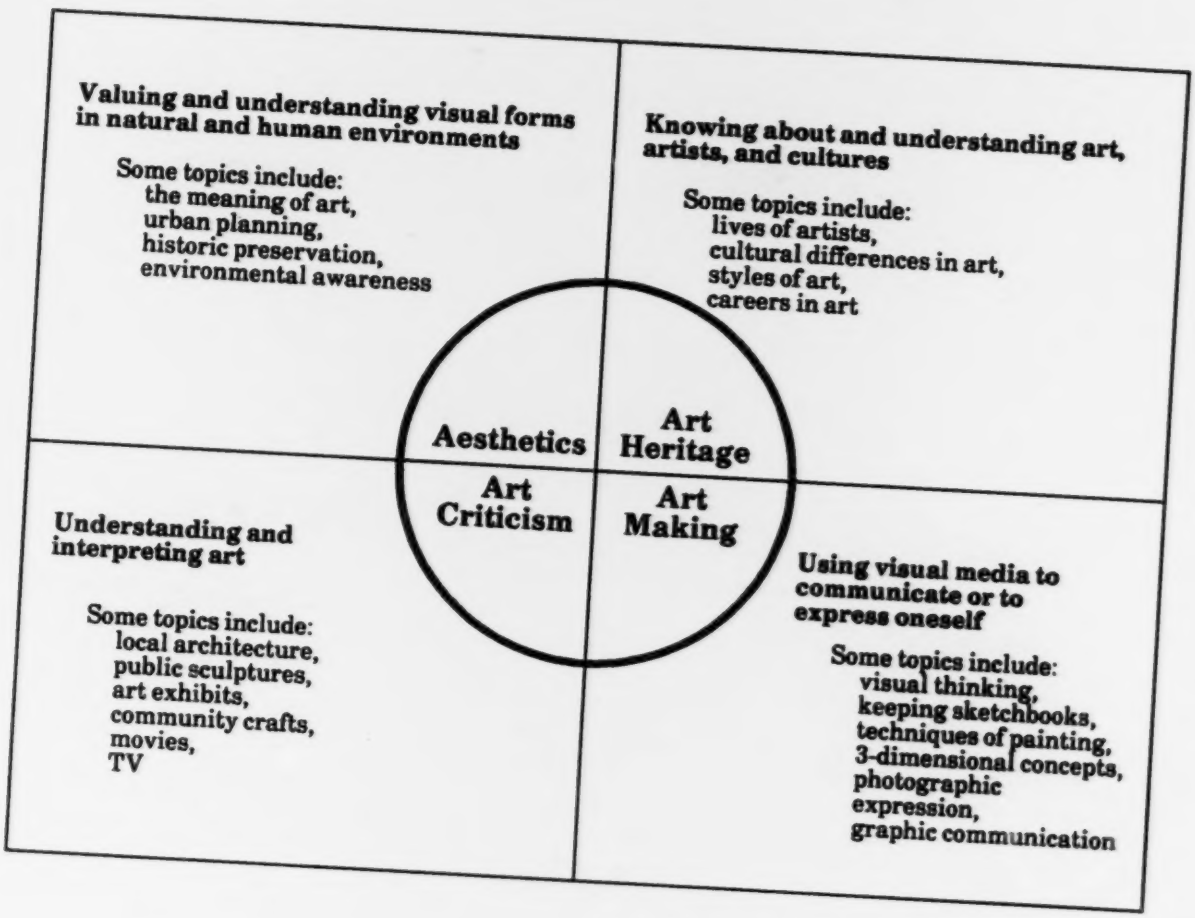
Figure 3

Content of Art



Aesthetics

The development of an aesthetic awareness is of prime importance today due to a pervasive lack of aesthetic sensitivity and judgment in our contemporary world. While aesthetic sensibility may be difficult to clarify and define because of its subjective quality and may seem ambiguous because it is open-ended and subject to change, it might be defined as a sensitive awareness or reaction to things we encounter daily in life. We can, perhaps, best understand this abstract quality through exposure to beauty in nature, the expression involved in a work of art, and the sensitivity we develop from experiences in our daily life.

Because aesthetic qualities are ambiguous and subjective, aesthetic criteria incorporated into an art curriculum should not impose one set of rigid standards. However, philosophers and others have identified certain aesthetic factors: sensuous materials, formal design, sensory qualities, expressive qualities, and symbolic meaning. In addition to these factors, characteristics of aesthetic experiences have been identified. These involve instruction, active-receptive response, perceptual discrimination, qualitative judgment, pleasure, intrinsic gratification, and awareness of design and symbolic meaning.

Environmental Aesthetics

The factors and characteristics of aesthetic objects and experiences may be applied to the environment as well. Aesthetic awareness of the natural and human-made environment affects an individual's responses to environmental conditions. Art education can develop understanding and awareness of the importance of aesthetic criteria as they relate to environmental conditions, thus assisting the student in making aesthetic judgments regarding the environment. The following are examples of environmental aesthetic criteria.

Aesthetic awareness of the natural and human-made environment affects an individual's responses to environmental conditions.

- Optimization of the quality of human's relations with the environment
- Suitability of the human-made structure (architecture, etc.) for its use
- Adaptability of human-made structures to their present and future environments
- Adaptability of the human-made structures to changing human needs
- Effectiveness in the use of space
- Rhythmic, harmonious ordering of environmental space
- Appropriateness of color and texture to the environment
- Compatibility of human-made structures with the character of the natural environment
- Attractiveness of the natural landscape
- Effective disclosure of natural patterns and their beauties

Aesthetics and Art Processes

Development of an aesthetic sensitivity, integrated with art heritage and art criticism, gives a deeper meaning to the learning of art processes. Fundamental to this integrated approach to art education is knowledge of the elements and principles of design. The basic vocabulary of art is made up of these elements and principles, which appear throughout the range of art activities and the sequence of age and grade groupings.

The core design elements include line, space, texture, and color. The core principles relate to the organization of the elements. They include balance, contrast, rhythm, movement, and repetition. Together, the elements and principles form the structure of art. They can be simply defined and demonstrated to the preschool child; yet the practiced and skilled artist continues to add to their conceptual basis. Integrating basic design elements and principles throughout a K–12 curriculum manifests the connection between art literacy and the conceptual process (see "Language of Art Criticism," p. 30).

Growth in students' visual expression and responsive skills occurs by sequentially incorporating design elements and principles in K–12 learning activities. Table 2 shows some major design elements and principles in the context of students' developmental levels. The list need not be considered complete, and grade levels are designated only as a guide to encourage the planning of learning experiences according to a growth sequence. In actual classroom situations, developmental levels overlap and concepts are reinforced at succeeding levels.

Understanding fundamental elements and principles of art gives students a basis for evaluating the structure and aesthetic content in art forms, an awareness of aesthetic forms in the environment, and a foundation for organizing the content of their own are creations.

Table 2

Design Elements—Developmental Sequence

	(K–3)	(4–6)	(7–9)	(10–12)
Texture	identifying sensory experience –seeing –touching naming exploring environmental awareness creating discriminating	visual tactile cultural use natural	relating to ideas decorative qualities	psychological qualities
Color	identifying discriminating light/dark color families environmental awareness	primary secondary tertiary contrast transparent opaque color symbolism mixing & blending tints, shades, tones	monochromatic value intermediate intensity emotional qualities translucent	color illusion –after image –simultaneous contrast light & color relationship advanced color –neutrals –analogous –complementary harmony
Line	exploring discriminating motor skills directionality defining shape naming eye/hand coordination	line quality	symbolism optical illusion partitioning space psychological qualities constant line implied line	
Shape	discriminating naming figure-ground perception signs & symbols dimensionality geometric freedom	natural cultural 2-dimensional 3-dimensional organic placement symmetry dominant subordinate	abstract solidity image form shading	distortion active static mass emotional quality movement abstract realistic evolution multiple views
Space	figure-ground relationships overlapping position in space movement	dimensionality depth size relationships foreground background middle ground 1-point perspective	linear perspective 2-point perspective scale functional personal shading placement & size atmospheric perspective picture plane design	subjective distorted ambiguous spatial illusion aerial perspective multiple views foreshortening infinite limited superimposed imagery

Design Principles—Developmental Sequence

	(K–3)	(4–6)	(7–9)	(10–12)
Balance	mirror image visual physical arrangement organization radial symmetry	symmetrical asymmetrical cultural natural	formal informal composition	unity
Contrast	similarities differences opposites –big/little –dark/light –smooth/rough –tall/short –few/many visual discrimination –figure/ground –shape distinction	dull/bright subtle/bold line, shape, color, & texture distinctions	close-up to full view cultural natural perceptual distinction	dominance subordination random to direct emphasis
Rhythm	beat repetition pattern environmental awareness	cultural natural relationships (music, art, dance, poetry) regular irregular	accent interval harmony application to form	
Movement	visual physical control in space	arrangement	eye movement through emphasis of elements	optical sensation
Repetition	pattern organization arrangement elements	regular irregular relationships (music, art, dance, poetry)	value change	

Art Heritage

Art education instructional approaches in elementary and secondary schools have traditionally centered on the productive aspects of art with less attention given to instruction in art heritage. The disadvantage of a production-oriented art program is that students are not provided with a basic knowledge of their artistic heritage.

Art heritage is one part of the cultural legacy that is transmitted from generation to generation; it includes past and present works of artists, architects, designers, and others whose creative products have come to be labeled *art*. Art heritage also includes the contributions of individuals such as critics, teachers, and museum curators who have assisted in the transmission, preservation, and interpretation of art through society's institutions.

Art heritage concepts and activities are essential parts of an art curriculum. The traditional chronological approach to teaching art history is patterned primarily on dates, names, and styles of art, with a major emphasis placed on European art traditions. The relationship of art to society is rarely considered. This method is not recommended as an effective way of making art heritage meaningful to students.

Three basic goals should be considered in establishing art heritage programs with significance for students. The first goal is to develop awareness of how artists have dealt with problems of artistic expression. In studying perspective, for example, students can examine ways in which past and present artists have dealt with spatial concepts. The students then can understand their problem-solving efforts in the context of tradition and history.

The second goal is to develop awareness of art within the total structure of society. Art does not occur in isolation, but is interdependent with the social, political, economic, religious, and intellectual aspects of society. When art heritage is examined from this viewpoint, students can understand the different art traditions that have evolved in various parts of the world. They also can understand the social significance of art forms within their own environment.

Art does not occur in isolation, but is interdependent with the social, political, economic, religious, and intellectual aspects of society.

Finally, art heritage programs should develop skills for responding to art. This process includes perceiving, interpreting, and judging the significance of expressive and aesthetic qualities in the environment and art forms. This critical process is an important aspect of art literacy (see "Response to Art," p. 30).

The study of art heritage should be broadly based to encompass fundamental aspects of the art traditions of all cultures. Curriculum planners need to consider that schools are pluralistic in nature, with children whose artistic heritage is rooted in different ancestries. An inclusive instructional approach to art heritage also directs attention to kinds of art, such as folk and popular arts of various cultures, and to all types of visual forms in the environment. The ultimate goal of art heritage programs is to develop the understanding that art has many

roles and functions; it is produced in a social context and must be examined in the context of the total society in which it is produced.

Art Criticism

Art criticism is the effort to understand works of art. It involves description, analysis, interpretation, and judgment. It deals with the ability to discuss artistic expression in both form and content.

The following factors can be used in discussing and responding to art.

Elements of design refer to line, color, texture, shape (form), and space.

Principles of design refer to balance, contrast, rhythm, movement, and repetition.

Composition refers to the total organization of the elements and principles of design.

Style refers to art works that share common and identifiable characteristics.

Subject refers to the recognizable images in a work of art.

Theme refers to ideas and meanings expressed by a work of art.

Medium refers to the material and processes that serve to express the artist's idea.

Function refers to the purposes and utility – or lack thereof – in a work of art.

Sensory Factors refer to qualities that can be seen, heard, smelled, tasted, or touched.

Expressive Factors refer to ideas, feelings, or imaginative qualities communicated by the artist.

Formal Factors refer to structural composition of the art work.

Chronological Factors refer to the sequence in which art appears historically through time.

Technical Factors refer to skills in the use of art materials, tools, and processes.

Art criticism is the effort to understand works of art in both form and content.

Societal Factors refer to aspects of a society which give rise to attainment in art.

Cultural Factors refer to values and other phases of a culture or society with which the creation of art is interconnected.

Personal Factors refer to an individual's reflections and perceptions that influence interpretation of a work of art.

Symbolic Factors refer to the symbolic content that functions as visual metaphor in a work of art.

Language of Art Criticism

The expressive/affective tradition has dominated art teaching for many decades, with less attention given to art's connection to mental activity that centers on the use of nonverbal symbols. Competence in art involves literacy in using symbols, both verbal and nonverbal. Both affective and cognitive facets should be included in art program objectives.

Art criticism can be thought of in relation to categories of knowledge in art including: conceptual understanding; knowledge of terminology; the ability to "read" and use symbol systems associated with art; and the ability to describe, analyze, and interpret the content of art forms.

Being literate in the basic language of art and art production is necessary to communicate complex ideas and abstract concepts in art. Benjamin Bloom, in *Taxonomy of Educational Objectives, Cognitive Domain*, lists seven hierarchical categories within the cognitive domain. The first, or base-level, category is *knowledge*. Within that category, knowledge of specifics—terminology—is the first stepping stone in the learning process. While art is part of a universal symbol system, Bloom's theory suggests that the transmission of art heritage, attitudes about art, and skill in art production must be firmly based on knowledge of art terminology. With the prerequisite knowledge of terminology, the student may proceed to more complex tasks, which may involve talking about art and evaluating art. The student may begin to formulate useful concepts which may be applied to other aspects of learning and living.

Being literate in the basic language of art and art production is necessary to communicate complex ideas and abstract concepts in art.

Response to Art

The abilities to respond to and appreciate art are important goals of the art curriculum. The appreciative level of art involvement includes the abilities to judge formal organizational elements in art and to respond to art works on the basis of their symbolic value. Response to art is a significant aspect of art knowledge and should be incorporated into art concepts and activities and into teaching aesthetics and art heritage.

Children at the earliest instructional level can learn about responding to art. By hearing words associated with responding to art and describing their own perceptions, children begin to develop analytical and interpretative skills. At each developmental stage, activities and concepts contribute to students' abilities to:

- analyze the structural content of art by responding to design elements and principles and other sensory qualities;
- perceive, interpret, and judge symbolic or expressive subtleties in art forms;
- become aware of the social/historical context in which art forms are created.

Requiring children to ask for tools and materials by name and to discuss art work helps them establish a working vocabulary.

Art literacy also applies to acquiring a vocabulary that stems from the working of art. Children should talk about tools, materials, and processes as they are experiencing them. This experiential technique tends to preclude the necessity for memorization, drill, or other cognitive strategies. Requiring children to ask for tools and materials by name and to discuss art work helps them establish a working vocabulary.

Table 3 is a developmental model for instruction in art literacy, with suggested approaches for helping students attain skills in responding to art.

Table 3

Art Literacy

	Response Skills/ Learner Outcomes	Approaches
Levels 1 & 2 (Grades K–3)	Learn that there is an activity such as responding to art	Listen to adults talking about qualities in art works
	Become acquainted with words associated with looking at and talking about art	Talk about own art work; identify qualities, both general and specific, in pictures and other works of art
	Learn that artists make choices	Experience choice-making in producing art
	Develop sensory awareness and discrimination	Look for sensory qualities in the environment Describe sensory qualities verbally Naming Classify objects on the basis of sensory qualities Make sensory associations (e.g., movement in the visual arts and dance) Perceive differences and similarities in the structure of materials and objects
	Become aware of the relationship between art and society	Recognize and use visual signs and symbols associated with cultural celebrations such as holidays Identify visual signs and symbols in the environment
	Continue to develop abilities to respond verbally to visual qualities in art forms	Use appropriate vocabulary Write reports or present oral reports on aspects of art Participate in verbal critiques of visual elements in own art work
	Develop abilities to perceive symbolic characteristics in visual forms	Examine symbolic meanings in objects and visual images Make associations and personal references in observing art, e.g., "this reminds me of . . ."

	Response Skills/ Learner Outcomes	Approaches
Levels 3 & 4 (Grades 4-6)	**Develop abilities to perceive and interpret mood and feeling in art forms**	**Interpret feelings and moods communicated in art works** **Create art that expresses mood or feelings**
	Continue developing abilities to interpret and judge visual art forms in terms of its relationship to society	**Examine expressive content of art forms in relationship to personal identity and group identity** **Examine ways in which art contributes to life celebrations** **Examine ways in which the art of different cultures reflects cultural values; study different traditions** **Examine architectural forms as social expressions**
	Become aware of relationships between the work of adult artists and own artistic process	**Observe how adult artists have dealt with spatial and other concepts in art** **Examine relationships between 2-D and 3-D art forms** **Examine relationships between art, music, science, and other areas** **Organize visual elements into compositions**

Table 3 *(continued)*

Art Literacy

	Response Skills/ Learner Outcomes	Approaches
Levels 5&6 (Grades 7-12)	Continue developing reflective and analytical skills	Participate in verbal critiques concerning the structure and communicative content of art forms Examine metaphorical content of visual art forms
	Recognize that response to art can be cognitive and/or affective	Examine ways in which art forms express feelings and ideas
	Develop ability to interpret ways in which visual forms in the environment reflect social values	Learn about different architectural styles and the values they reflect Examine ways in which visual images manipulate behavior Examine ways in which mass-produced objects reflect social values
	Develop ability to recognize broad categories of art – fantasy, abstract, realism, folk art, popular art	Observe how art forms/styles relate to other aspects of a society and evolve within the total context of the society or culture

Basic Art Making

Eight areas of art making have been selected as examples for art instruction: drawing, fibers, and sculpture, painting, ceramics, jewelry/art metal, photography/cinegraphics, and printmaking. Each of these categories has been expanded to identify some basic skills, processes, media, and knowledge in relation to appropriate introductory grade levels.

In addition to the eight categories included here, numerous craft areas are valid for art-making instruction. These include bookbinding, basketry, leather work, glass work, and combinations of various materials and processes. Teachers with special interests or skills in these areas are encouraged to develop art-making charts for them. Architecture, calligraphy, graphic design, computer graphics, and related commercial art processes should also be considered for development and inclusion in the curriculum. Aesthetics, art heritage, and art criticism should be incorporated in all art-making experiences as well as addressed independently. The basic art-making information included here is meant to serve as a foundation upon which local curriculum committees may elaborate and build.

Aesthetics, art heritage, and art criticism should be incorporated in all art-making experiences as well as addressed independently.

Drawing

Drawing	K	1-2	3-4	5-6	7-8	9-12
Large drawing instruments, crayon, chalk, water-based markers	■	■				
Colored chalk on wet and dry papers emphasizing expressive qualities	■	■				
Brush drawing emphasizing large strokes on large paper	■	■				
Large soft pencils stressing line and its expressive use		■	■			
Stylus or pencil as a sgraffito tool		■	■			
Monochromatic drawing with a single medium to achieve a variety of tonal qualities			■	■		
Tactile qualities of chalk			■			
Overlapping and placement			■	■		
Cutting of letters with a free-hand approach			■			
Soft drawing media to achieve changes in value and hue by blending, rubbing, and other techniques				■	■	■
Pen and ink and charcoal on a variety of surfaces				■	■	■
Contour drawing of simple forms				■	■	■
Varied approaches to drawing media through the use of the tip, point, side, variation of pressure, blending, and drawing on rough and smooth surfaces				■	■	■
Free, spontaneous sketching				■	■	■
Basic poster techniques using block letters				■	■	■
Lettering with pen and ink or felt tip					■	■
Line to suggest volume					■	■
The various expressive qualities of line				■	■	■
Linear perspective principles					■	■
Drawing techniques related to use of value to suggest form, space, and focal point					■	■
Drawing techniques to reproduce surface textures				■	■	■
Scratch-board drawing techniques					■	■
A variety of nontraditional drawing tools					■	■
Stroking, stippling, and cross-hatching					■	■

Introduce ■
Continue ▒

Drawing	K	1-2	3-4	5-6	7-8	9-12
Simple blind contour drawing						
Gesture drawing of static objects						
The sketch as preliminary to other art processes						
Advertising techniques such as layout, reproduction, wash drawing, black and white drawing, fashion, architectural, and technical rendering						
Advanced calligraphy techniques using felt-tip pens and lettering pens						
Volume through variations in line and value						
Cross-contour drawing						
Aerial perspective in drawing						
Sketchbook to record ideas and perceptions						
Ink wash techniques						
Form with value emphasizing highlight, light tone, halftone, basetone, reflected light, and cast shadow						
Gesture drawing of moving forms						
Drawing to depict realistic representation of objects						
Analysis of structural form						
Drawing techniques to represent the human figure						

Introduce
Continue

Fibers

Fibers	K	1-2	3-4	5-6	7-8	9-12
Tactile qualities of the various fabrics	■					
A variety of yarns and fabrics	■	▒				
Basic paper-weaving skills		■				
Basic stitchery skills and techniques using the running and cross-stitch		■				
Thread-pulling from burlap and reweave with yarn		■				
Basic techniques of lacing		■				
Basic knotting skills		■				
Basic cardboard-weaving techniques			■	▒		
Advanced skills and techniques of stitchery such as the chain stitch and satin stitch			■	▒		
Fabric decoration with printing, painting, appliqué, and stitchery processes			■	▒	▒	
Simple macramé with large cording			■	▒		
Fibers combined with other media such as ceramics			■	▒		
Sculptural forms through the use of fabrics and fibers			■	▒		
Weaving on simple looms such as card, branch, and box looms			■	▒		
Tactile qualities of textiles through stitchery and weaving			■	▒		
Cutting processes			■	▒		
Basic tie-dye processes			■	▒	▒	▒
Drawing on fabric with fabric crayons			■	▒	▒	▒
Weaving on two-harness looms and making frame looms				■	▒	▒
The principles and terminology of weaving and stitchery				■	▒	▒
Basic batik processes				■	▒	▒
Basic hooking techniques				■	▒	▒
Bleaching processes used in fiber design				■	▒	▒
Advanced macramé techniques				■	▒	▒

Introduce ■
Continue ▒

Fibers	K	1-2	3-4	5-6	7-8	9-12
Forming from found and unconventional fibers and materials					■	■
Basic quilting processes					■	■
The drop spindle as a spinning technique					■	■
Wrapping and coiling techniques					■	■
Textile decoration combining batik, painting, and printing processes					▒	■
Advanced weaving skills such as warping and dressing a four-harness loom					▒	■
Weaving on table and/or inkle looms					▒	■
The source and use of natural dyes					▒	■
Dying with natural dyes and pre-packaged dyes					▒	■
Crocheting and knitting approaches to sculptural forms					▒	■
Varied fiber approaches to create functional as well as decorative forms					▒	■
Sewing machine as a tool in fiber design and construction					▒	■
Sculptural basket-weaving techniques					▒	■
Trapunto technique					▒	■
Garment construction					▒	■

Introduce ■

Continue ▒

Sculpture

Sculpture	K	1-2	3-4	5-6	7-8	9-12
Modeling experiences using oil clay, play dough, or self-hardening clay	■	■				
Construction using blocks, boxes, or other modular units	■	■				
Simple paper construction including tearing, cutting, folding, bending, pasting	■	■				
Modeling using single-piece ceramic clay including pinching, pulling, coiling, pressing, stamping, incising		■	■			
Joining processes to include gluing and nailing		■	■			
Paper construction processes including curling, coiling, slotting, stapling		■	■	■		
Simple mobiles using space, form, and movement		■	■			
Forms in nature as sculpture			■	■		
Simple armatures covered with papier mâché			■	■		
3-D forming techniques using wire including twisting, bending			■	■	■	
Paper construction including scoring, folding, attaching, manipulating parts			■	■	■	
Forming with clay slabs and coils				■	■	
Forming and carving processes including manipulation of wood, wax, plastic, plaster and plaster compounds, natural objects				■	■	
Construction using armatures covered with metal foils, papier mâché, resins, paris craft or plaster				■	■	
Gravity casting with plaster				■	■	
Low relief by molding paper and fiber pulps				■	■	■
Explore complex modular compositions using balsa, toothpicks, styrofoam				■	■	
Explore construction through complex mobile arrangements				■	■	
3-D forms using easily formed art 2-D materials					■	■
Construction with joining processes in wood, metals, and plastics such as glue gun, notching, laminating, etc.					■	■
Forming processes including manipulation of metal, plastics, wood					■	■
Gravity casting with metal					■	■
Bas-relief carving					■	■

Introduce ■
Continue ▒

47

Sculpture *(continued)*

Sculpture	K	1-2	3-4	5-6	7-8	9-12
Sculptural form using thrown clay units						
Advanced forming techniques to include carving, centrifugal casting, vacuum forming, soldering						
Advanced sculpture concepts to include installations, conceptual pieces, earthworks						
Subtractive sculpture in stone and wood						

Introduce

Continue

Painting

Painting	K	1-2	3-4	5-6	7-8	9-12
Tempera painting and large bristle brushes starting with one color and progressing through the use of the primary colors						
New colors through the mixing of primary colors						
Painting with varied tools such as sticks, sponges, and strings						
Finger painting with one color stressing movement and rhythm						
Watercolor painting						
Crayon-resist technique						
Mixing of secondary colors						
Finger painting with two primary colors						
Tempera painting						
Tempera painting with other materials such as various papers, yarns, etc.						
Watercolor with other media such as india ink, crayon, white tempera, and tissue paper						
Tertiary colors						
Watercolors stressing the unique qualities of the medium through washes, wet on wet, and direct brush strokes						
Tints, tones, and shades of colors through the discovery process						
Additional color principles such as complementary colors, analogous colors, intensity, and value						
Tempera painting in combination with acrylic medium						
Advanced watercolor techniques including the stretching of watercolor paper						
Acrylic and/or oil painting exploring the possibilities and limitations of the media as well as glazing, ala prima, and impasto techniques						
Canvas stretching and preparation						
Layout of a palette						
Acrylic painting and other materials such as tissue paper and other collage materials						
Painting with palette knife as well as with brushes						
Air brush techniques, masking, retouching, and illustration						
Framing practices						

Introduce

Continue

Ceramics

Ceramics	K	1-2	3-4	5-6	7-8	9-12
Modeling experiences using oilclay, play dough, or self-hardening clays	■					
Decorating processes using fingers and hands	■					
Ceramic clay-forming processes including rolling, joining, pinching, pulling		■	■			
Surface decoration processes including impressed design, drawing in clay, textural treatment		■	■	■	■	■
Clay as simple ceramic jewelry			■	■		
Clay characteristics including slip, wet, plastic, leather hard, bone dry			■	■		
Forming processes for pottery or sculpture including coil building, sling, sag, drape			■	■	■	■
Slab processes including plaques, tiles			■	■	■	■
Surface decoration processes including incised design			■	■	■	■
Non-fire finishing processes including shoe polish, stain, paint, acrylic, burnishing			■	■		
Clay construction using combined techniques for both pottery and sculpture				■	■	■
Firing processes including electric kiln, outdoor pit, decorating with glaze brushing				■	■	■
Clay characteristics including bisque, vitrification, grog				■	■	■
Slab building				■	■	■
Decorating processes including underglaze painting, glaze pouring, staining, glaze characteristics					■	■
Portrait sculpture and figure modeling					■	■
Clay characteristics including earthenware, stoneware, porcelain					■	■
Forming techniques including potter's wheel throwing, making spouts and lips, handle pulling, mold making, slip casting						■
Decorating processes including glaze formulation, slip painting, trailing, stenciling, sgraffito, mishima, wax resist spraying, dipping, and photochemical						■
Non-clay materials to enhance function and design						■
Clay characteristics including clay bodies, clay colors						■
Stacking a kiln for bisque and glaze firing						■

Introduce ■
Continue ▒

■ Developmental Sequence

Jewelry/Art Metal

Jewelry/Art Metal	K	1-2	3-4	5-6	7-8	9-12
Jewelry using string beads, seeds, macaroni, and other found objects	■					
Jewelry with dough		■				
Papier mâché jewelry		■				
Twisted and bent wire pins, necklaces, and bracelets			■			
Press-molded clay jewelry			■			
Forms from pliable materials such as plastics, aluminum foil, and styrofoam by folding, bending, notching, and other methods of forming			■			
Relief jewelry from soft materials such as wood, wax, and plaster				■		
Repoussé relief design on soft aluminum or copper sheeting				■		
Wire-caged jewelry using stones, shells, and found objects				■		
Pierced metal jewelry and artifacts					■	
Developing relief forms in metal by simple casting methods such as the press mold					■	
Creating wire jewelry by hammering and soldering					■	
Copper enameling on simple metal forms					■	
Basic metal-forming techniques of cutting, sawing, soldering, filing, drilling, hammering, and finishing					■	
Lamination of metals					■	
Lost-wax casting process						■
Centrifugal/infusion methods of casting						■
Cutting and shaping metal to create vessels, boxes, jewelry, and sculpture						■
Annealing and forging						■
Bezel construction and stone setting						■
Bindings, pin backs, jump rings, chains, and clasps						■
Cloissone, enameling						■
Chasing, etching, oxidizing, and electroplating						■
Cutting and polishing stones						■
Stretching, bending, hammering, shaping, and twisting						■

Introduce ■
Continue ▒

Photography/Cinegraphics

Photography/Cinegraphics	K	1-2	3-4	5-6	7-8	9-12
Sun prints on light-sensitive paper		■				
Non-camera film processes such as drawing/painting on slides or acetate		■	■			
Polaroid camera for perceiving, reporting		■	■			
Photogram processes		▒	■	■		
Simple filmmaking by designing on clear leader		▒	■	■		
Pinhole camera		▒	■	■		
Simple animation using models or drawings to demonstrate movement, such as flip books		▒	■	■	▒	
Videotaping as an art form and preliminary to film making					■	▒
Slides for multimedia presentations by altering with heat, drawing, crushing, overlays, etc.					■	▒
Basic mechanics of the camera					■	▒
Photogram prints from images drawn on acetate or glass plates					■	▒
Black-and-white film developing and printing					▒	■
35 mm photography					▒	■
Movie camera use, parts, and accessories					▒	■
Time/space study through time-lapse or varying shutter speeds					▒	■
Various types of film					▒	■
Developing processes including dodging, burning, enlarging, and special effects					▒	■
Film making					▒	■
Editing and splicing equipment for film making					▒	■
Color developing, printing, and processing					▒	■
Film animation techniques					▒	■

Introduce ■
Continue ▒

Printmaking

Printmaking	K	1-2	3-4	5-6	7-8	9-12
Simple printing processes such as finger painting monoprints or stamping with found objects						
Relief and serigraphy printing such as potato prints, string, paper/cardboard, and stencil						
Relief printing using simple incised blocks such as styrofoam or vegetables						
Brayer and inking of relief block						
Serigraphy using positive and negative stencils						
Rubbings to transfer images						
Intaglio printing using dry point on film, plastic, acetate, or fiberboard; spoon printing or similar process						
One-color serigraphy printing using simple screen frames with wax or cut-paper stencils						
Linoleum cutting for one-color prints						
Multiple-color printing from found materials, using brayers, relief blocks, and stencils						
Reduction prints and multiple-color prints						
Paper lithographic processes						
Printing press						
Printing on various surfaces and materials						
Advanced lithographic techniques						
Planographic techniques using scraper press, litho stones, or similar plates						
Advanced intaglio techniques such as etching and aquatint						
Advanced relief processes through collographs and woodcuts						
Advanced serigraphy techniques with screen prints using profilm, paper, tusche, glue,wax, thermal, or photo stencil processes						
Editions, signing, multiple print registration						
Matting and framing processes and practices						

Introduce ■
Continue ▒

53

Art Career Education

One goal of schools is to provide students with basic knowledge, skills, and attitudes needed in preparation for making future career choices. Career education should be a component of a comprehensive K–12 art curriculum, not necessarily as an isolated entity but as an integrated aspect of the total instructional program.

To achieve the latter, it is first necessary to identify connections between the visual arts and broad learning goals related to self-actualization and social interdependence, such as the following examples.

- Accepting oneself as in individual with unique capabilities, interests, and values
- Understanding one's role as a contributor in a social group
- Recognizing how different occupations contribute to the needs and advancement of society
- Becoming aware of how personal values affect one's concept of work
- Becoming aware of job specialization and interdependencies
- Becoming aware of careers in the design professions: graphics, fashion, architecture, and product design

Infusion of career concepts into the visual arts program suggests that art career education is not a separate facet but has a place within the total K–12 art curriculum. Many elements of career education, such as attitudes and work habits, are already part of art programs; other aspects may need to be incorporated through selecting appropriate career-related concepts, vocabulary, and objectives.

K-12 Art Unit Examples

The following units of learning are provided as examples of lesson planning, using the content and processes advocated in this guide. The units illustrate how all of the guide's elements may be organized on a K–12 developmental basis, and how the same generalization may be used and varied from kindergarten through senior high school. The *Conceptual Lesson Planning* form shows the format which can be used in planning lessons (sample 2).

■ Sample 2

Conceptual Lesson Planning Form

Date: _____ **Teacher:** _____

Grade/Course: _____

Generalization: _____

Concept/s: _____

_____

Lesson Activities: _____

Instructional Objective/s: _____

_____

Content Objective/s: _____

_____

_____

Informational/ Motivational Resources	Learning Processes/ Activities	Materials/ Equipment	Synthesis/ Evaluation

Continue on Reverse Side If Needed

Kindergarten

Date: _____ **Teacher:** _____

Grade/Course: Kindergarten

Generalization: Communication involves the expression and reception of feelings, ideas, and information necessary for human interaction and understanding.

Concept/s: An artist communicates by expressing ideas and feelings.

Lesson Activities: Painting/expressive use of color

Instructional Objective/s: The students will understand how ideas and feelings are expressed in a work of art. The students will learn the proper care and use of a brush.

Content Objective/s: The students will express ideas and feelings through the use of color. The students will discover how primary colors are mixed to make secondary colors.

Informational/ Motivational Resources	Learning Processes/ Activities	Materials/ Equipment	Synthesis/ Evaluation
Involve the class in a discussion on what communication is and the ways in which an artist communicates. Show slides or visuals of works of art that depict one type of feeling—happiness (Hans, Hoffman, *The Gate*; William DeKooning, *Composition*; Matisse, *Woman With the Hat, Still Life in the Studio*; Monet, *Tulips in Holland*). Discuss the feelings and ideas communicated by these artists. Introduce terminology related to secondary colors.	Discuss the most dominant element used in all the slides shown—color. Discuss the expressive qualities of color. The students will paint a picture using the theme "happiness." They will discover the secondary colors by mixing the primary colors.	Tempera paint (primary colors only), large easel, brushes, large sheets of paper, smocks	All the student paintings will be displayed. Students will tell what the different paintings communicate to them.

■ Conceptual Lesson Planning Example

Grades 1–2

Date: _____ **Teacher:** _____

Grade/Course: Grades 1–2

Generalization: Communication involves the expression and reception of feelings, ideas, and information necessary for human interaction and understanding.

Concept/s: The art of a culture can communicate information about that culture.

Lesson Activities: Ceramic self-portrait

Instructional Objective/s: The students will understand how art, regardless of the medium used, provides information about that culture. The students will demonstrate ability to knead, squeeze, pinch, and manipulate clay.

Content Objective/s: The students will demonstrate how the form, texture, and color of a complete clay project communicate specific information to the viewer. The students will discover how two-dimensional ideas may be formed into three-dimensional objects.

Informational/ Motivational Resources	Learning Processes/ Activities	Materials/ Equipment	Synthesis/ Evaluation
Show slides of African sculpture. Display a small replica of an African sculpture. Discuss the sculptures. Encourage the students to talk about the sculpture. What is unique about the forms? Have the students touch the sculpture. Introduce new terms that are used in the ceramic process.	Students will create a sculpture themselves. Discuss with the students how they will deal with the surface in order to provide more information about themselves. Demonstrate how to manipulate the clay form through pinching, squeezing, and adding clay to the surface. (Firing and glazing are included in later activities.)	Moist clay, smocks	Students will display the work in the room. The students will talk about the information their clay forms will give others.

Grades 3–4

Date: _____ **Teacher:** _____

Grade/Course: Grades 3–4

Generalization: Communication involves the expression and reception of feelings, ideas, and information necessary for human interaction and understanding.

Concept/s: An artist may communicate through a variety of themes, media, styles, or techniques.

Lesson Activities: Mural/paint and paper

Instructional Objective/s: The students will demonstrate that art is a means of expressing ideas and feelings through the use of theme, media, and technique. The students will demonstrate ability to manipulate scissors, tear paper, and paste neatly.

Content Objective/s: The students will demonstrate an understanding of the visual message of art by creating a circus mural. The students will discover that simple perspective is shown through size, placement on paper, and overlapping of images.

Informational/ Motivational Resources	Learning Processes/ Activities	Materials/ Equipment	Synthesis/ Evaluation
Select a variety of slides and visuals to demonstrate how different artists express themselves with various themes, media, and techniques (Seurat, *Le Cirque*, Niro, *People and Dog and the Gun*, Marin, *From the Bridge*, Marisol, *The Family*, Rosenquist, *Portion of F-111*, George Segal, *The Diner*). Discuss with the students how the artists expressed themselves in a variety of ways. Display circus pictures in the room (use an old circus program). Encourage students to discuss the pictures. Discuss related vocabulary.	Students will discuss the images needed to create a circus mural. Students will decide the items they will make for the mural. They will cut, tear, and paste their ideas using a variety of papers. After all the images are made and the mural background has been painted, the students will glue the images to the background. The class will write a story about the mural they have created to emphasize further the difference between visual and verbal communication.	A variety of papers, paste, scissors, tempera paint, large brushes	Display the mural in the school. Have the students discuss the visual message of the mural. Have the students displayed a knowledge of simple perspective? Have they worked cooperatively in planning and creating the mural ? Have they communicated the idea and feeling of the mural in the written story? The story will be displayed to emphasize visual and verbal communication.

Grades 5–6

Date: _____ **Teacher:** _____

Grade/Course: Grades 5–6

Generalization: Communication involves the expression and reception of feelings, ideas, and information necessary for human interaction and understanding.

Concept/s: The elements and principles of design are an inherent part of visual arts communication.

Lesson Activities: Linoleum printing

Instructional Objective/s: The students will recognize the basic elements and principles of design used in a work of art. The students will understand graphics involve multiple processes. The students will demonstrate proper care and use of printing tools and materials.

Content Objective/s: The students will demonstrate an understanding of design elements and principles by creating a design for linoleum printing. The students will discover how texture is a surface quality that can be real or applied.

Informational/ Motivational Resources	Learning Processes/ Activities	Materials/ Equipment	Synthesis/ Evaluation
Display some Reinhold visuals that best emphasize the various elements and principles of design. Discuss the visuals to reinforce the importance of design elements and principles. Emphasize line, shape, repetition, variation, and contrast. Look at Japanese woodcut prints. Discuss the bold use of line and the strong shapes used. Discuss graphic terms related to relief printing. Display student prints.	Discuss the inherent qualities of a lino-print. Discuss the possibilities and limitations of the medium. Demonstrate carving and printing the block. Students will create a design using nature forms as a source. Discuss ideas for the subject matter. Encourage the students to experiment printing on a variety of papers. Discuss safety procedures.	Cutting tools, linoleum, water-base printing ink, a variety of papers to print on, brayer, wooden spoon, smocks	Display one print of each student. Select one element and one principle, e.g., line and repetition. Ask the students to identify those prints which emphasize these. Do this with a few more elements and principles to see if the students have a basic understanding of design. What is the student's response to this process?

Grades 7–8

Date: _____ **Teacher:** _____

Grade/Course: Grades 7–8

Generalization: Communication involves the expression and reception of feelings, ideas, and information necessary for human interaction and understanding.

Concept/s: Artistic expression involves perceptual, intuitive, and conceptual discrimination.

Lesson Activities: Pastel drawing/fantasy or dream-like imagery

Instructional Objective/s: The students will understand art as a vehicle to express one's imaginary world. The students will demonstrate knowledge of design elements and principles. The student will demonstrate proper care and use of colored pastels.

Content Objective/s: The students will demonstrate through their projects how to combine effectively the aspects of realism and fantasy. The students will discover that the quality of line suggests mood. The students will discover that line can be implied where it does not actually exist The students will understand that space can be manipulated to create visual excitement.

Informational/ Motivational Resources	Learning Processes/ Activities	Materials/ Equipment	Synthesis/ Evaluation
Discuss and view slides which deal with fantasy or dream-like imagery. Examine and discuss the works of Chagall, Redon, Ensor, Rousseau, and Hieronymus Bosch. Discuss the expressive qualities of these paintings. How does the artist combine visual aspects of realism and fantasy? Discuss the use of color, line, shapes, and space in depicting an imaginary world. What is unique with the world each artist created? Discuss and review terminology related to drawing and subject matter.	Discuss the fantasy and real world and how they can be combined to create a unique world. Encourage students to begin with a simple idea and allow it to grow in their imaginations. Reemphasize the important role that design elements and principles play in a successful composition, especially the use of space. Students will develop their idea based on a theme such as "My World and Welcome to it," or on some unusual personal experience.	Soft pastels, drawing paper, colored drawing paper	Display the finished compositions. Ask each student to talk about his/her work. Have the students freely expressed themselves or were they concerned with realism? Have they experimented with distortion and/or exaggeration? Have they experimented with space? Did they use colors expressively?

Conceptual Lesson Planning Example

Grades 9–12

Date: _____ **Teacher:** _____

Grade/Course: Grades 9–12

Generalization: Communication involves the expression and reception of feelings, ideas, and information necessary for human interaction and understanding.

Concept/s: An individual's ability to communicate artistically may be increased through experience and knowledge. Art may communicate societal values.

Lesson Activities: Intaglio/Aquatint

Instructional Objective/s: The students will understand how art is a means to communicate and express values, morals, and ethics. The students will demonstrate an understanding of the intaglio/aquatint process.

Content Objective/s: The students will research and discuss current social issues. Students will demonstrate their understanding and response to a particular issue through a graphic process. The students will understand that linear expression is based on the direction line takes, its thickness and the manner in which it moves. The students will discover the selective placement of lines on a given format creates visual balance. The students will understand the complete drawing experience is a response through the body, intellect, and emotions. The students will understand that line creates direction, movement, mood, weight, shape, form, depth, pattern, and texture.

Grades 9–12 *(continued)*

Informational/ Motivational Resources	Learning Processes/ Activities	Materials/ Equipment	Synthesis/ Evaluation
Research the history of the 1930s in America. Encourage the involvement of a member of the social studies department. Review the art at this time, e.g., realism, social realism, regionalism, and the federal projects. Study the works of Ben Shahn, Edward Hopper, Ivan Albright, Diego Rivera. Discuss the Depression and the effect it had on America and its art. Display art prints and posters from this period. Discuss current issues such as the Mideastern crisis, abortion, nuclear energy, crime, and the economy. View slides on the graphic processes. View and discuss slides showing intaglio prints. Discuss and understand terminology.	Each student will develop a visual statement based on research and group discussions. Students will be required to apply design elements and principles as they develop their ideas. They will be aware of stressing the expressive quality of their statement through the drawing and printing process. A demonstration on the intaglio process will be given. Students will then begin this process, discovering the possibilities and limitations of the medium. Close attention must be given to the rosin application and the acid baths.	Zinc or copper plates, asphaltum, rosin, etching needles, nitric acid, printing ink, tarlatan, felt dabber, and printing press	All students will mat and display their work. Encourage group discussion about the working process as well as the finished product. Have the students effectively expressed their personal feelings about a particular issue? Have they combined the intellectual with the emotional response in their visual statement? Did the students understand the intaglio process?

4

Administrative Responsibilities

The *Essentials of a Quality School Art Program*, published by the National Art Education Association, contains the following observations on the role of administrators in school art programs.

At the local level, the curriculum specialist, principal, and superintendent play important parts in the development and implementation of the school art program. School administrators can contribute to the quality and growth of the art program through awareness of:

- the value of conceptual planning;
- the characteristics of a quality school art program;
- the contribution that the visual arts can make to the educational program as well as to society at large;
- the relationship of art to other disciplines in the school curriculum.

The school administration also supports the art program by:

- providing an adequate number of art teachers;
- scheduling art as a regular part of the total school program;
- controlling student–teacher ratios in art classes;
- providing time and space for inservice education of teachers of art;
- maintaining facilities for an effective art program;
- securing opportunities for utilizing community resources;
- encouraging art teachers to take an active part in local, state, and national professional art education associations.

. . . . the curriculum specialist, principal, and superintendent play important parts in the development and implementation of the school art program.

Supervision is primarily concerned with leadership aimed at developing a high quality art program and improving instruction. It also involves developing cooperative leadership among administrators, classroom teachers, guidance counselors, and community members in striving for high quality instructional programs. The art administrator assumes the initiative in developing programs and educational materials, establishing inservice activities, and evaluating various aspects of the art education program.

While some districts may employ full-time art supervisors, coordinators, or curriculum specialists, smaller districts may assign these duties to existing administrators or teachers. Due to the complex nature of the conceptual art curriculum, individuals given art program responsibility should have formal art training.

The *Checklist for an Effective School Art Program* can be used to rate local programs (sample 3). Teachers and administrators can use the results in setting program goals for the future. In using the checklist, the appropriate column is checked for each item. If the item does not apply to a level, "N/A" is indicated. An asterisk (*) is placed in a column if notable improvement has occurred in the indicated area within the past one or two years.

Checklist for an Effective School Art Program

Curriculum	Level	Exemplary		Adequate		Lacking
		5	4	3	2	1
1. A written, comprehensive, conceptually based art curriculum is available as part of K–12 curriculum design.	All					
2. The art curriculum is being effectively implemented.	All					
3. There is a plan for on-going assessment and revision of the art curriculum.	All					
4. All art teachers have the opportunity to be involved in curriculum development.	All					
5. Art is required for all middle or junior high school students for at least one full semester.	M.S. H.S.					
6. At least one year in studio art, art, art history, or humanities is required in grades 9–12.	H.S.					

Program	Level	Exemplary		Adequate		Lacking
		5	4	3	2	1
1. Every elementary school child receives regularly scheduled art instruction for at least 100 minutes per week under the supervision of a certificated art teacher.	Elem.					
2. Time, space, and materials are provided for supplementary independent and individual art experiences in the regular elementary classroom.	Elem.					
3. The art program maintains good visibility in schools.	All					
4. The art program maintains effective visibility in the community.	All					
5. Art classes are available to all students.	All					
6. Gifted art students have the opportunity to excel.	All					
7. The art program exerts a positive influence on other curricular areas.	All					
8. Students with exceptional needs have an instructional program.	All					

Sample 3 *(continued)*

Checklist for an Effective School Art Program

Staff	Level	Exemplary		Adequate		Lacking
		5	4	3	2	1
1. State-certificated art teachers are providing art instruction in accordance with the curriculum.	All					
2. Inservice education opportunities are available for the art staff.	All					
3. There is one art teacher for every 400 students in the elementary school.	Elem.					
4. Art teachers are involved in community art efforts.	All					
5. Art teachers' efforts are acknowledged and supported by administrators and curriculum planners.	All					
6. Art teachers are members of local, state, and national professional organizations.	All					

Facilities	Level	Exemplary		Adequate		Lacking
		5	4	3	2	1
1. There is a specially equipped art room available to all students.	All					
2. There is at least 50 square feet of work space per elementary pupil or 65 square feet per secondary pupil.	All					
3. There are no more than 25 students per class.	M.S. H.S.					
4. There is at least 350 square feet of storage space available to the art room for supplies, materials, and projects.	All					
5. There is wall and cabinet display space for two- and three-dimensional art examples.	All					
6. Appropriate equipment is available and in good repair.	All					
7. An adequate budget is available for materials.	All					

Supervision	Level	Exemplary		Adequate		Lacking
		5	4	3	2	1
1. The supervisor regularly visits and evaluates the art program.	All					
2. The supervisor coordinates the K–12 art program.	All					
3. The supervisor is responsible for an on-going staff development program in art education.	All					
4. The supervisor is responsible for determining budget needs for the art program.	All					
5. The supervisor helps interpret and promote the art program to the community.	All					

Instructional Responsibilities

The form and content of the art program at the elementary or secondary level is the responsibility of the art instructor. The teacher determines the quality of the art program through structured situations and by maintaining high expectations for art students. Most sizable secondary schools employ full-time art instructors. Even when the art assignment is part-time, the instructor should have majored in art. Elementary art instruction may be the responsibility of the classroom teacher, an art specialist in residence, or a traveling specialist.

Some generally agreed upon characteristics of effective teaching in art have been identified through the examination of teaching practices. Effective art teachers:

- **are involved in a continual process of professional growth, both in teaching skills and art-making skills;**
- **seek fellowship and professional association with other art teachers through membership in professional organizations;**
- **read about art and art teaching;**
- **write about art and art teaching;**
- **continue their active involvement in the creative process;**
- **promote their art programs in their district, community, and state.**

The *Self-Evaluation Checklist* provides a means for examining teacher practices (sample 4). Teachers can rate themselves and use the results in setting personal goals for the future, indicating a "+" for always or almost always following a practice, a "0" for sometimes following the practice, and a "–" for seldom or never observing the practice. The responses can be analyzed, and negative responses can become goals for personal improvement.

Sample 4

Self-Evaluation Checklist

____ 1. **Learning Needs**—The ability and skill level of each student is determined early each session.

2. Instructional Procedures and Media

____ a. Proper attitudes and use of skills and vocabulary are encouraged to develop pride in craftsmanship and an understanding and appreciation of art.

____ b. A variety of art media and/or techniques is investigated to ensure that students receive broad experiences in art classes.

____ c. New ideas and approaches to art education are examined to improve personal and professional competencies.

____ d. Audio-visual and related materials are used to develop continually a wider variety of concepts and to motivate students with differing learning styles.

3. Knowledge of Subject Matter

____ a. Concepts and problems which fit chosen generalizations are developed in a logical instructional sequence.

____ b. Each newly determined concept has been explored for possible approaches, difficulties, and solutions within the constraints of the chosen subject matter.

____ c. Demonstrations are provided of the various art-related skills required in a particular studio activity.

____ d. Personal professional development is continued to improve proficiency in areas of personal specialization.

4. Evaluative Procedures

____ a. Students are informed of criteria involved when subjective forms of evaluation are used.

____ b. Students are involved in ongoing formative evaluation processes.

5. Positive Learning Atmosphere.

____ a. Students are informed of criteria involved when subjective forms of evaluation are used.

____ b. Learning activities are planned with a conscious effort to develop the students' aesthetic responses.

6. School Activities

____ a. Exhibition of students' art is an ongoing practice in art classes.

____ b. Administrators and fellow teachers are made aware of the value of art in the curriculum.

7. Working Relationships

____ a. New ideas are shared with colleagues to improve curriculum.

____ b. Professional concerns of students and learning are a part of daily faculty interaction.

8. Communication

____ a. Explicit directions are provided for each class exercise. Students are informed specifically what, how, and why they are involved in an art activity.

____ b. Instructional goals and procedures are clearly stated.

____ c. Procedural expectations are clearly explained.

____ d. Various approaches are used to develop positive public relations within the school and in the community.

Self-Evaluation Checklist *(continued)*

9. Professional Participation

____ a. Involvement in inservice activities, both art-related and grade-level related, is regular and meaningful.

____ b. Professional growth is supplemented through professional interaction at conferences, seminars, and participation in exhibitions.

____ c. Professional awareness is enhanced through visits to museums, art galleries, and exhibitions.

____ d. Professional knowledge is supplemented through reading art books, magazines, and art-related publications.

____ e. Membership and participation in art-related professional organizations enhances professional skills and awareness.

10. Teacher Role Model

____ a. Personal responsibility is demonstrated through teacher actions.

____ b. Specialized equipment is used and maintained properly.

____ c. Supplies and equipment are organized and utilized effectively.

____ d. Use, care, storage, and inventory of art materials is purposeful, orderly, and prudent.

____ e. The art studio is an environment that is conducive to both creative behavior and good work habits.

11. Records

____ a. Records are kept to ensure the continuation of the art program including requisitions, purchases, repairs, attendance, achievement, and related information.

____ b. Conceptual lessons plans are kept for all courses taught.

12. Professional Behavior

____ a. Expected attendance and punctuality standards are modeled.

____ b. Planning time is used productively.

____ c. The value of art education is evident through the impact of both art program and staff upon the school environment.

Curriculum Development Cycle

Fundamental principles and processes applying to all subject areas can be used to develop, implement, and assess the curriculum and instructional program. Art education is no exception to these rules. Art educators need to know and apply the principles and processes to their work in art curriculum development.

A comprehensive curriculum encompasses more than the specific content of a subject; it deals with the total learning environment. The following guidelines are fundamental to curriculum planning.

- The curriculum must be based on the school district's philosophy and goals.
- The curriculum may vary from district to district depending on assessment data.
- Curriculum development must involve those who deliver the instruction.
- Curriculum planning, implementation, and evaluation are a continuing process.

Figure 4 depicts the necessary steps for curriculum development in any subject area. Art educators should apply these steps in developing K–12 curriculum guidelines.

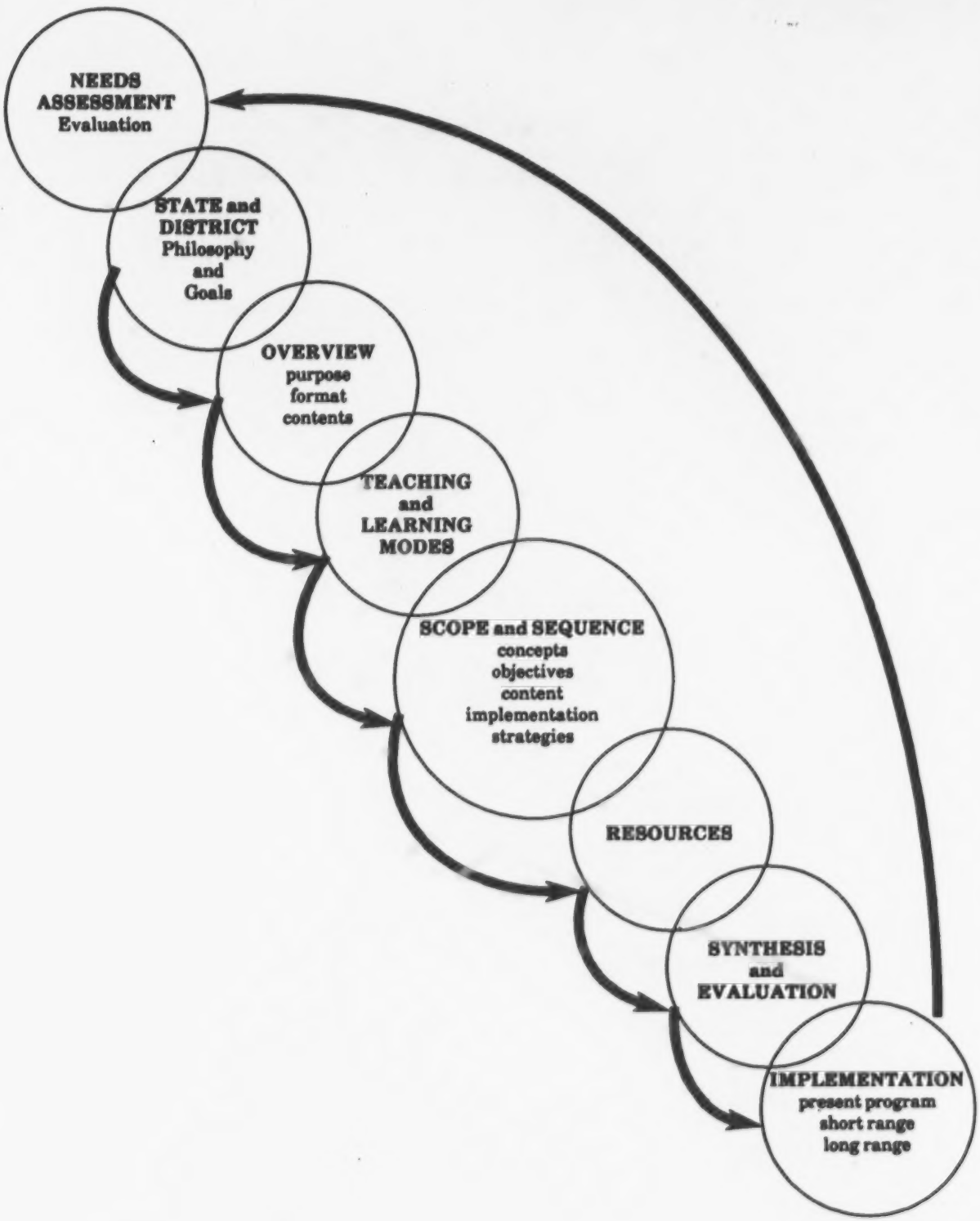
- Develop the subject area's philosophy and goals, based on *state and school district philosophy and goals*.
- Develop an *overview* of the total curriculum related to its purpose, format, and contents.
- Identify and describe the *teaching and learning modes* to be considered and advocated.

A comprehensive curriculum deals with the total learning environment.

- Develop a K–12 *scope and sequence* outline.
  - — Identify the topical areas (concepts, themes, etc.) that will serve as the strands of K–12 learning.
  - — Define and identify the instructional objectives advocated for meeting the goals of an instructional program.
  - — Identify the basic content of the subject in a developmental sequence.
  - — Analyze and describe the organization and delivery system necessary for implementing the instructional program advocated.
  - — Provide examples of teaching strategies and units of learning that illustrate the instructional program advocated in this guide.
- Develop a comprehensive listing of appropriate instructional resources for both teachers and students.
- Describe and develop synthesis and evaluation procedures and processes related to students, instructional staff, and the instructional program.

Figure 4

Curriculum Development Sequence


NEEDS ASSESSMENT Evaluation
STATE and DISTRICT Philosophy and Goals
OVERVIEW purpose format contents
TEACHING and LEARNING MODES
SCOPE and SEQUENCE concepts objectives content implementation strategies
RESOURCES
SYNTHESIS and EVALUATION
IMPLEMENTATION present program short range long range

- Develop a plan for implementation.
  - — Identify the present program.
  - — Identify short-range implementation factors.
  - — Identify long-range implementation factors.
- Plan for ongoing needs assessment.

The *Comprehensive Curriculum Considerations* flowchart (table 4) depicts the scope of a comprehensive curriculum. The factors in this schema should be considered when developing the art curriculum. The flowchart is based on a logical sequential process of problem solving, using the questions "Why?" "What?" "How?" and "How do we know?" An effective curriculum can be developed if this sequence is followed, since the substance of the instructional program will be selected to fulfill the philosophy and goals of general and art education.

Table 4

Comprehensive Curriculum Considerations

WHY?

School district's philosophy/goals, e.g.,
Problem solving, Self-actualization, Skill acquisition, Cultural awareness

WHY?

School district's philosophy/goals modified to embrace the subject area's philosophy/goals

WHAT?

Content

Ethics, Values	Concepts	Facts, Skills	Emotions, Attitudes, Beliefs

HOW?

Value clarification	Develop approaches to ensure conceptual understanding	Basic knowledge, facts, skills, concerning media, processes, art history	Strategies to encourage creative development and self-expression

HOW DO WE KNOW?

Develop learner synthesis/evaluation processes

Develop teacher synthesis/evaluation processes

Ensure extent to which students attained conceptual understandings

WHAT?

School Characteristics

Learning Modes	Cultural/ Social Factors	Environmental Conditions

HOW?

Experiential, Deductive, Inductive, Individual, Large group, etc.	Cultural influence, Societal context, Technological considerations	Scheduling, School climate, Geographical limitations, Characteristics of community

HOW DO WE KNOW?

Achievement testing Formative assessment Summative data	School/ Community response Surveys	Professional interaction Goal reviews Program evaluation

Scheduling and Staffing

Art instruction should be a part of every student's education from kindergarten through senior high school. The laws of Wisconsin, include standards which were developed to provide equal educational opportunities throughout Wisconsin school districts. In order to be eligible for state aids, a school district must comply with the provisions of the standards. The standards stipulate that art instruction shall be provided in accordance with a written comprehensive art curriculum which is based upon concepts developed through sensory awareness, aesthetic discrimination and skill development in the creation of art and the knowledge of human heritage. Art instruction shall be provided for all students in grades K–6 and shall be performed by or under the supervision of a Department of Public Instruction certified art teacher. Art instruction shall be available to all students in grades 7–12 and shall be taught by a DPI certified art teacher. (See Appendix E.)

Art instruction should be a part of every student's education from kindergarten through senior high school.

Scheduling the Elementary Art Specialist

Elementary school art teachers' schedules are determined by their role in the school. The departmentalized and resource approaches to scheduling reflect two roles art teachers have in elementary schools.

The Departmentalized Approach. When the elementary art teacher is responsible for the major portion of the child's art education, elementary classes should meet in a properly equipped art room on the following basis.

- A staffing ratio should be maintained of one art teacher for every 15 classes to provide a minimum of 100 minutes of art instruction each week for every elementary school student.
- The art teacher should be scheduled for no more than five classes per day.

The amount of time allotted for each of these periods should vary according to the grade levels and can be modified for specific lessons.

Kindergarten	30–35 minutes	3 times per week
Grades 1–2	45–50 minutes	2 times per week
Grades 3–4	50–55 minutes	2 times per week
Grades 5–6	55–60 minutes	2 times per week

- A minimum time interval of five minutes should be provided between each class.
- Planning and preparation periods should be provided each day.
- Aide assistance should be provided to art teachers.

The Resource Approach. When the art teacher serves in a consulting/teaching role, the responsibility for art instruction should be shared by the classroom teacher and the art teacher.

- The art teacher should be scheduled to instruct each class once a week, with the classroom teacher providing the remaining instructional time.
- A staffing ratio of one art teacher for 25 to 30 classes will adequately fulfill the minimum amount of time required for art instruction.
- The art teacher and the classroom teacher should meet once each month to plan future lessons that will be presented by both teachers.
- The art teacher should be scheduled for a maximum of five to six lessons each day, with one or more additional periods each day for consultation or special assistance.

Scheduling Secondary Art

Wisconsin Statute 121.02 (1) (L) states, that school districts should provide access to studying art to all students in grades 9–12. Yet, many factors have effectively eliminated the opportunity to study art for many high school students. It is recommended that districts interested in presenting a balanced educational opportunity for all students establish an art requirement for graduation. The unique content and educational approach experienced through art represents a necessary and valuable dimension for the citizen of the future.

Art should be a part of the regular curriculum offerings in all secondary schools. The following recommendations are based upon traditional scheduling procedures, but may be considered as a point of departure.

- Art should be a requirement for all junior high school or middle school students. Students through grade 8 should receive the equivalent of a minimum of one semester's instruction on a daily basis. The class periods should be no less than 50 minutes in length.
- Art in grades 9–12 should be offered on an elective basis. Class periods should be no less than 55 minutes in length, and preferably twice as long in studio courses. When longer class periods are offered, art need not be offered on a daily basis.
- In grades 9–12, art classes should carry one unit of credit based upon a program of approximately 250 minutes per week.
- There should be at least one art teacher for every 25 scheduled art periods per week in the secondary school.
- Class sizes should not exceed 25 students per teacher. Special scheduling may be required to provide for small studio or research groups and large group instruction.

It is recommended that districts interested in presenting a balanced educational opportunity for all students establish an art requirement for graduation.

Since secondary art programs vary considerably among schools depending upon availability of students, faculty, facilities, and other factors, only one program is outlined below, which may be varied to adapt to the individual school district's situation.

- Junior High/Middle School (grade 7). Required. 1 semester. Daily, 1 hour periods.

- Junior High/Middle School (grade 8). Required. 1 semester. Daily, 1 hour periods.
- Basic Art I (grades 9–12). Prerequisite: none. 2 semesters. Daily, 1 hour periods.
- Art II (grades 10–12). Prerequisite: Art I. 1 semester–daily, drawing and painting/1 semester–daily, sculpture and art metal.
- Art III (grades 10–12). Prerequisite: Art I. 1 semester–daily, ceramics and textile fibers/1 semester–daily, sculpture and art metal.
- Art IV (grades 11–12). Prerequisite: Art I, II, or III. 2 semesters. Daily, independent study.
- Art V (grades 9–12). Prerequisite: none. 1–2 semesters. Daily, art history or environmental design.

Budgeting and Finance

Foresight in budgeting and finance can solve pressing problems for art departments. Careful consideration of provisions for meeting material, supply, and equipment needs can help insure a smoothly operating program. Basically, curriculum plans should determine budgetary needs. Without this consideration, harsh budget limitations are a potent force in restricting the nature and extent of art programs.

Generally, an adequate budget will meet specific resource needs in the areas of expendable supplies, equipment repair and replacement, new equipment, building or room improvements directly related to the art department, and resource materials. Separate forms should be maintained for each area.

Resource materials are often neglected in budgeting. A resource-material budget category can account for such items as: art periodicals and other professional publications; art and art education books, films, filmstrips, slides, and computer software; reproductions and original art; quality examples of design in tableware and similar products; exhibit expenses; and speakers' fees. If a separate budget category is not used for resource materials, they can be considered in the expendable supply category.

Preparing the Budget

It should be the responsibility of an art supervisor or a group of art teachers to develop a list of necessary art supplies and the overall budget for a school year. If reductions in the budget or purchases are necessary,. they should also be made by the art supervisor or art teacher.

Developing a cost-per-student figure and the art department's percentage of the total educational supply budget assists planning. Cost-per-student figures will vary considerably from a large to a small school system, and from a beginning program to a highly developed and inclusive art program.

The allocation of supplies or money needed by each of several schools in a system should be based on the enrollment in each school. Within each school, particularly elementary schools, art supplies should be available

to the classroom teacher, since some basic supplies are needed in most classrooms. If supplies for classroom teachers are to come from the art department stockroom, these needs must be considered in the art department budget to avoid supply shortages. If this procedure proves too complex, it may be desirable to budget separately for classroom art supplies and to store them separately.

Other Factors in Financing Art Programs

Smaller school systems can combine their supply orders, perhaps through their Cooperative Educational Service Agency (CESA), in order to obtain a better cost-per-item ratio. Likewise, as many supplies as possible can be purchased on a bid basis to realize extensive savings over the catalogue list price. The budgeting process should not, however, rule out a contingency fund for purchasing immediately needed supplies, which could not be foreseen, but which may be valuable to the program. Schools may provide for contingency needs in different ways; it is necessary that art instructors take responsibility for keeping an account of the expenditure of such funds.

Charging fees for school art supplies is prohibited according to an interpretation of the Wisconsin Constitution submitted by the state attorney general to the state superintendent of public instruction in March 1968. All concepts and activities prescribed or suggested in curricular guidelines should be presented with this restriction in mind. However, students can be expected to furnish their own materials such as precious metals, stones, frame mouldings, or other intrinsically valuable materials, when a product such as jewelry or a framed painting will be the student's property. According to the interpretation of the state constitution, school art budgets should provide without incurring student fees for a full range of art experiences for all students taking art courses.

Facilities

Planning art facilities, including space and equipment, is based on the assumption that art instruction should be provided for all students in elementary schools, junior high or middle schools, and for senior high school students in both general and more specialized programs. The quality of the physical environment is important for effectively presenting and sustaining a high quality art program at both elementary and secondary levels. At best, the physical facilities will enable the art instructor to carry on a particular program unhampered by space or equipment limitations.

Before the appropriate facilities can be designed, some basic questions need to be addressed, regardless of the instructional level. What is the nature of the art program for which the facilities will be designed? How many students of what age level will be served? How much space will be needed? What equipment will be required for the proposed or existing program? Will the proposed facilities allow for future expansion and modifications?

The *location* of the art facilities is important in terms of the movement of equipment and supplies, noise factors, and, particularly at the secondary level, cooperation with other sectors of the curriculum. Good *lighting* is essential for work in the visual arts. Overall room illumination must be adequate, as should lighting for specialized activities requiring precise manipulations. Art instructors should be able to control lighting, and have provisions for special lighting (e.g., spot lighting for set-ups and models) and display (adjustable for the type of exhibit).

The *size* of art facilities depends on the space needed to accommodate the required equipment and the number of students. *Ventilation* of the entire art facility is extremely important. The use of spray-type paints, glazes, and adhesives requires an efficient venting system to eliminate fumes. Caution must be taken with noxious or toxic substances for the safety of both teacher and students. Cumulative effects occur when these types of substances are used in less than ideal conditions.

Storage space often is slighted in planning for adequate art facilities. Provisions must be made for storing expendable materials, student work, instructional aids, and tools and equipment used periodically. In addition, *reference and resource* spaces should be readily available to each art room. This will allow and encourage students to gather information from audio and videotapes, slides, prints, books, and periodicals. *Display* areas also should be included in planning; they are invaluable to visual art programs and the school in general. Showcases, bulletin boards, display structures, and wall spaces should be available for continuing displays of art work.

Office and conference space is essential at both elementary and secondary levels. Part of the instructional process consists of counseling, which is best accomplished in, at least, a semi-private setting. Teacher/parent meetings and conferences also should be held in a private office. In addition to providing a conference and planning area, the office is usually the storage place for records and files and for the teacher's reference books and periodicals. Preferably, the office and conference area should provide a view of the classroom for supervisory purposes.

More specific considerations in planning art facilities are dependent upon the level of instruction.

The Elementary Art Program

Preferably, there should be at least one room specially designed for art in each elementary school. Normally, a certified art teacher staffs the program. Even in cases where elementary classroom teachers handle art instruction, a separate art room is desirable in that it allows for a more flexible program, storage space, and can be more easily managed. The National Art Education Association, in *Essentials for a Quality Art Program*, recommends that one certified art teacher and designated room equipped for art be provided for every 350–400 children, with no less than 50 square feet of work space per pupil, and no more than 25 children per class. The association also recommends that "at least 350 square feet of storage space should be available in or connected to the art room for

supplies, materials, equipment, and work-in-progress with both open and closed storage provided."

Even when a certified art teacher is on staff in an elementary school, classroom teachers will engage in art projects within their own rooms to supplement the regular art program. Tables for work space, storage areas for supplies and works-in-progress, and sinks for cleaning up are desirable in the elementary classroom.

The Secondary Art Program

Secondary schools of 500 students or less should have at least one general art room with no less than 65 square feet of work area per student, with a maximum class size of 25 students. The general art room in a middle or junior high school or senior high school should be designed for maximum flexibility. The room should have space for work in two- or three-dimensional media and for lectures, film and television viewing, and extracurricular projects. One-fourth of the area of the room, or approximately 400 square feet, should be for storage; this space would be provided in or connected to the room. The photocopy darkroom should contain approximately 108 square feet of floor space, be able to be made totally dark, and contain counters, a double sink, ventilation exhaust, and a small refrigerator for film and chemical storage.

Secondary schools with more than 500 students should have one or more of the following specialized art rooms to accommodate the more specialized program possible in a school of greater enrollment: a *metal crafts area* for designing and shaping wires, metals, and related materials into jewelry, hollow ware, sculpture, and constructions; a *ceramics area* for pottery, clay, casting, and ceramic sculpture; a *printmaking area* for serigraphic, planographic, relief, and intaglio printing; and a *photography darkroom* for processing, enlarging, and printing. Classes scheduled for use of the specialized rooms should be no larger than 20 students; availability of sufficient equipment as well as space is a limiting factor in class size.

Many secondary school art programs may require other types of space because of a variety of factors, including the following.

- Introduction of new programs such as humanities, art history, and applied art courses
- Flexible scheduling
- Extensions of the school day
- Development of the middle school
- Team teaching
- Greater use of educational technology
- Homogenous grouping of academically talented, vocationally oriented, and special needs students.

Safety in the Classroom

It is imperative that art students learn how to use tools, equipment, and supplies correctly and that actions in the art room be conducive to safety. Students must be informed of both general safety rules in the classroom and specific rules for tools and equipment. The teacher has the responsibility to keep constantly alert for potential hazards. The teacher should make certain that the art room has required accident-preventing items, such as the following.

- Guards on all machines
- Table tops covered with material appropriate to the task or tool
- Table tops and surrounding area covered with heat-resistent material when necessary
- Approved safety storage cabinet that meets the local code for flammable liquids
- Safety cans for flammable liquids (a safety can is an approved container with a spring closing lid and spout cover, designed to safely relieve pressure in high temperatures)
- Self-closing waste cans for storing saturated rags

The teacher also should take the following precautions.

- Report defective machinery or hazardous conditions to the school principal in writing, keeping a copy
- Keep hazardous tools and equipment covered or locked except when in use
- Post rules above or near tools and machines
- Establish and enforce safety zones around hazardous equipment
- Plan and maintain a safe and orderly arrangement of tools and machines
- Keep aisles and exits clear
- See that the room has a fire extinguisher on the wall and a fire blanket prominently available
- Keep excessively flammable materials in an authorized storage room
- Keep a continuous check on the safe use of gas
- Be aware of special considerations among students, such as an allergy to certain materials, fainting, epilepsy, etc.

The teacher should give safety instructions to all students.

- Give safety tests before permitting students to use tools and machines, and keep the tests on file for one year
- Demonstrate the correct usage of tools and machines
- Provide students with safety information; use graphic aids or bulletin boards to emphasize safety

The teacher should emphasize the students' responsibility for safety rules by insisting students follow basic procedures.

- Properly use tools, equipment, and supplies
- Act in a manner conducive to the safety of themselves and others
- Notify the teacher immediately in case of injury

- Recognize the danger of horseplay and inattentiveness
- Keep floor and work areas clear of litter, paint, and water
- Wear face masks or gloves for protection if the situation requires them

Situations Showing Negligence

The teacher is obliged to assume a large portion of the responsibility to recognize and eliminate factors that may contribute to the cause of accidents. E.W. Tischendorf, in *Safety Education*, lists the following conditions as those in which school authorities generally recognize a teacher as a negligent if a student has an accident.

- Absence of teacher while the pupils are in the room
- Teacher leaving the room with unqualified teacher in charge
- Pupils using equipment in the shop that has not been approved by the board of education (e.g., personal equipment brought to the classroom)
- Permitting pupils to work in the art room other than during the regularly scheduled periods, especially with unacceptable supervision
- Permitting pupils not enrolled in classes to use power equipment
- Pupils being sent outside the room to perform hazardous duties
- Making the use of all tools and machines compulsory
- Allowing pupils who are especially prone to accidents to use power machines (Some physical and mental conditions make a pupil ineligible to use some power tools.)
- Failure to keep written reports of every accident occurring in the art room, regardless of injury
- Failure to get written statements from witnesses
- Failure to administer safety tests and to retain satisfactorily passed tests for use in the case of a negligence suit
- Failure to recognize children's actions are guided by childish impulses (The teacher's duty is to anticipate and foresee the results of such impulses and prevent avoidable injury.)
- Failure to recognize that, under law, ordinary care entails greater caution in dealing with children than adults (Children do not necessarily think, act, or avoid danger like adults would under the same conditions; danger may even attract them.)
- Failure to recognize the law demands from children less care for their own safety than it demands from adults (A child's responsibility for his or her safety is usually measured by that shown in similar situations by children of like age, intelligence, and experience. Children might take risks that adults would shun.)

These are only a few of the many conditions that can lead to a teacher's liability. There are many specific conditions of a physical and human nature that a teacher must properly control in order to avoid being held liable for the injury of pupils in the art room.

The teacher must demonstrate a constant concern for safety. Teacher example and direct teaching will affect the students' behavior in the classroom. Safety education should be introduced not just to protect against liability but, more importantly, to promote early learning of safety habits.

Explicit safety education and teaching by example help students accept responsibility for accident prevention.

Health Hazards

There is a growing awareness that many artist's materials are hazardous. Recent research by the Center for Occupational Hazards, a national clearinghouse for information on environmental dangers, has shown that many potentially toxic art materials can be found in public schools. Following is a partial list of art materials that are too hazardous for use in public schools.

Lead-Containing Materials

- Lead-pigmented paints and printmaking inks such as chrome yellow and flake white (Teachers should beware if a printmaking ink label does not say "lead free.")
- Enamels which are fired onto metal (except lead-free brands)
- Lead glazes, ceramic glaze chemicals (such as red and white lead), and lead frits

Asbestos and Asbestos-Containing Materials

- Sculpture stones that may contain asbestos, including soapstone, steatite, serpentine, and greenstone
- Asbestos gloves and other asbestos products (Replace them with new synthetic products.)
- Some talcs (such as New York talcs) used in some glazes, white clays, and slips
- Instant papier-mâché
- Vermiculite

Aerosol Spray Cans—all aerosol sprays including paints, fixatives, and adhesives. (These sprays are too hazardous except for use outdoors or in ventilated spray booths.)

Materials too Toxic for Children Under Age 12

Many materials that can be used safely by responsible, well supervised high school students when art rooms are equipped with adequate ventilation systems, are too toxic for elementary school children. The following materials are some to avoid using with children under age 12.

- All solvents, such as mineral spirits, turpentine, and solvent-containing rubber cement
- Glues, shellacs, paints, inks, and permanent felt-tip markers
- Photographic chemicals
- Oil paints
- Ceramic glazes and enamels (even those that are lead-free)

- Paints or pigments in powdered form and pastels (These should be used with caution and an awareness of possible dangers.)

Known or Suspected Carcinogens

- Some solvents like benzene, carbon tetracholride, and chloroform
- Some ceramic-glaze chemicals including chrome oxide; chromates (lead, iron, zinc); nickel carbonate and oxide; and uranium oxide
- Some paint and printmaking pigments including barium yellow, chrome yellow, diarylide yellow, lithol red, molybdate orange, pthalocyanine blue and green, strontium yellow, and zinc yellow (These pigments when suspended in paints or inks are not as hazardous as powdered pigments, but they should be phased out of school programs.)

In addition to being aware of the potential hazards in the use of art materials, the art teacher should constantly monitor the atmosphere of the art room. If the ventilation system cannot accommodate fumes, vapors, or gases from art activities, the teacher should stop the activities until proper ventilation is provided. Fume, vapor, and gas sources include: kiln firing, permanent felt-tip markers, spray painting, airbrushing, solvents, rubber cement, aerosols, acids, bleach, chemicals, and solvent-based inks and paints. Protective devices such as face masks should be available to students.

The Center for Occupational Hazards has information on substitutes for toxic art materials, proper ventilation, and other safety precautions. The center distributes over 50 publications, publishes a newsletter, and arranges lecture programs and a 25-hour course on art hazards. Send a self-addressed stamped envelope with your request to: The Center for Occupational Hazards, Department S, 5 Beekman Street, New York, NY 10083.

Alternative Models

While most school districts have a traditional organizational pattern for art instruction, a significant number of schools use alternative approaches to teaching art within their total educational program. Shifting from traditional to alternative modes of instruction can result from influences including changing social values and economic pressures and new educational theories, goals, and research. These forces, singly or in combination, may occur at the local district level or as a result of state or national policy direction. Leverage for change and the introduction of new teaching models may be initiated by a resourceful teacher or groups of teachers engaged in curriculum planning, from the school administration, the school board, parents, or other individuals or groups in the community.

Educational change comes about in a variety of ways, and the characteristics of successful alternative models for art education vary. Most successful models include the following as core elements.

- Involving teachers in the design of curriculum

- Relating art instruction to other curricular areas
- Relating art instructional methodologies to the instructional mode of the total school
- Involving community agencies and resources in the school program
- Including significant staff development opportunities, both preservice and inservice, as part of an educational support system

While specific implementation strategies may vary greatly between and within alternative models, the following list identifies, by term or process, most of the art-related educational alternatives that have been successfully implemented in recent years.

Infused Art. Art is taught as integral to general education. In most programs three approaches to art instruction are included: art is taught as a separate discipline, art is interrelated with the other arts, and art is infused into all other curriculum areas as a means to engage students in a holistic learning process.

Art and Basics. Art serves as a resource to other curriculum areas, usually those within the narrow definition of basic subjects that includes only reading and mathematics. In this role, art serves to motivate and reinforce other symbol systems.

Arts in General Education. Art is presented as part of an arts approach, in conjunction with the other art forms of music, dance, and drama, by a team of specialists who work with and through elementary classroom teachers in a given number of elementary schools.

Open City/Urban Arts. The art resources of the community are used through experimental contact with professional artists and art institutions. This approach may use cultural voucher, educational barter, or other creative strategies to compensate financially the artists and agencies involved.

Artists-in-Schools Programs. Professional artists are placed in classrooms to work intensively with students in a particular art form. The majority of artists-in-schools programs are supported by local school districts in collaboration with the National Endowment for the Arts and/or the Wisconsin Arts Board. Other artists-in-schools plans may be funded by private foundations or other funding sources.

Aesthetic Education. Art is taught as part of the full range of aesthetic phenomena encompassing all of the arts, yet treated distinctively. Many approaches to aesthetic education are based on programs developed by the Central Midwestern Regional Educational Laboratory (CEMREL) or the Southwest Regional Educational Laboratory (SWREL).

Art within Alternative Educational Modes. Art is taught in relation to the organizational mode of a specially designed elementary or middle school. These include: Montessori schools, open education, multi-unit

individually guided education, continuous progress education, and others. If art is to be successfully integrated into different modes of instruction, art teachers should be included in initial planning and find successful ways to relate their art instruction to the alternative mode of instruction.

Magnet Schools. Specialty schools at all three levels–elementary, middle/junior high, and senior high–may present art as a significant component of a magnet program. Magnet schools can present art in preparation for careers or as an effective means of achieving other educational goals. Magnet-school organization can include portions of other alternative approaches.

Other Alternatives

An alternative model emerges whenever a teacher adopts or adapts a nontraditional strategy to his or her art program. These strategies may be minor or major in scope, deal with special populations such as handicapped or gifted and talented students, be nominal in cost or need outside funding, relate to the presentation of a single instructional unit or represent a major curricular reorganization, occur districtwide or be limited to a single classroom. Alternative models may operate at any or all of the levels of instruction from preschool through higher education. They may also originate in nonschool settings, such as special after-school or summer-session programs that might be housed in a variety of community facilities.

While most of the alternatives listed are generic to the total school program, many alternative approaches apply only to a specific aspect of the art program. Project AWARE, for example, is a Wisconsin-based nationally validated project designed to develop an art enrichment program focusing upon the history and appreciation of art. Originating in the Sheboygan, Wisconsin elementary schools, Project AWARE aims at nurturing aesthetic growth through classroom presentations of art reproductions by community volunteers. Self-instructing portable modules that can be moved from school to school have been developed as well as curricular games, field trips to museums, an art enrichment guide, and visits to schools from area artists and others in art-oriented occupations.

Populations Requiring Adaptive Teaching

The arts play an important role in the development of handicapped and exceptional children. Like other children, these children are alike in basic needs, but have individual differences in growth and ability. Their success in developing new skills and behaviors depends to a large extent upon the kinds of learning experiences and reinforcement used in teaching them. Art teachers should understand exceptional students' needs and have experiences working with them. While the exceptional education teacher will have chief responsibility for the education and training of handicapped and exceptional students, the art teacher can make

valuable contributions to their development, and should work closely with their primary teacher in developing an art program to meet their needs.

Students with special talents and gifts are another segment of the school population. Art teachers should help provide for the unmet needs of these students. The students' needs may include developing self-awareness, goals, and interests, and learning to apply and appropriately use their talent and ability. By addressing these factors in a unique manner, art teachers can prescribe qualitatively different programs that are effective in developing gifted and talented student's creative potential.

5

Appendix A

Resources for Teaching Art

There is a vast array of resources, both physical and human, to assist in the developing and implementing a concept-based art program. Resources are available on a local, state, and national levels and it is art teachers' responsibility to identify and use the necessary materials and personnel to provide the best possible art program for their students. The following lists suggest some of the resources which teachers can employ in developing their art program.

Physical Resources

Rooms and spaces
Budgets
Supplies and Equipment
Display space
Works of art
Artifacts
Field trips
Films, filmstrips, and slides
Videotapes and computer software
Audio aids
Printed Media
- —Books
- —Periodicals
- —Research reports
- —Pamphlets
- —Papers
- —Trade journals

Reproductions
Charts
Models

Human Resources

Local Teachers
- —Local school boards
- —Guest teachers
- —Classroom teachers
- —Other art teachers

Artists
Art organizations
Civic groups
Parents
Museum personnel

The visual nature of art and conceptual planning require frequent and careful utilization of visual resources for instruction and inspiration. It is important that a variety of art-oriented instructional materials be available to all classrooms from kindergarten through high school. An art curriculum guide should identify significant visual resources for specific areas of art instruction.

School systems, individual schools, and art departments should regularly review art instructional resources in the following categories. The collections should relate to art history, architecture, natural, and human-made objects.

Filmstrips
Slide sets
Art reproductions
Films
Videotapes
Computer software
Mounted specimens
Sculpture

In addition, systems and schools may acquire a collection of three-dimensional resources for distribution, such as, plants, models, mounted specimens, and general still-life subject matter. All art rooms should be equipped with a slide and filmstrip projector, screen, tapeplayer, and recordplayer. Movie and opaque projectors should be readily available.

BEST COPY AVAILABLE

State Art Organizations

American Institute of Architects
Southwest Wisconsin Chapter
6200 Mineral Point Road
Madison, WI 53705

Center for Arts Administration
UW–Madison
1155 Observatory Drive
Madison, WI 53706

Educational Communications Board
3319 West Beltline Highway
Madison, WI 53171-2899

Education of the Arts Subcommittee of the WEAC Curriculum and Instruction Committee
Wisconsin Education Association Council
101 West Beltline Highway
P.O. Box 8003
Madison, WI 53706

UW–Extension – Department of the Arts
718 Lowell Hall
610 Langdon Street
Madison, WI 53703

Very Special Arts–Wisconsin (VSA–WIS)
1045 E. Dayton Street, Suit 202
Madison, WI 53703

Wisconsin Academy of Sciences, Arts and Letters
1922 University Avenue
Madison, WI 53705

Wisconsin Alliance for Arts Education (WAAE)
125 South Webster Street
P.O. Box 7841
Madison, WI 53707

Wisconsin Art Education Association (WAEA)*

Wisconsin Arts Board
107 Butler Street
Madison, WI 53707

Wisconsin Association for Environmental Education
125 West Kohler Street
Sun Prairie, WI 53590

Wisconsin Association of Educators of Gifted/Talented
940 Woodland Avenue
Port Washington, WI 53074

Wisconsin Citizens for the Arts, Inc. (Arts, Inc.)
P.O. Box 1812
Madison, WI 53701

Wisconsin Coalition for the Arts and Human Needs (WisCAHN)
929 North 6th Street
Milwaukee, WI 53203

Wisconsin Council for Gifted/Talented
3621 West Allerton Avenue
Greenfield, WI 53221

Wisconsin Educational Media Association
Department of Public Instruction
P.O. Box 7841
Madison, WI 53707

Wisconsin Foundation for the Arts
3800 Regent Street
Madison, WI 53705

Wisconsin Higher Education Art Educators*

Wisconsin Society of Architects
615 East Washington Avenue
Madison, WI 53703

Young People's Art Exhibition
Administration Building
State Fair Park
Milwaukee, WI 53214

*For current mailing address contact:

State Art Supervisor
Department of Public Instruction
125 South Webster Street
P.O. Box 7841
Madison, WI 53707
(608) 267-7461

Appendix C

National Art Organizations

Advocates for the Arts
570 Seventh Avenue
New York, NY 10018

Alliance for Arts Education
John F. Kennedy Center for the
Performing Arts
Washington, D.C. 20566

Alliance of Independent Colleges of Art
633 East Street, N.W.
Washington, D.C. 20004

American Art Therapy Association
11800 Sunrise Valley Drive
Suite 808
Reston, VA 22091

American Association of Museums
1055 Thomas Jefferson Street, N.W.
Washington, D.C. 20007

American Council for the Arts
P.O. Box 2039
Marion, OH 43305

Arts Recognition and Talent Search
(ARTS)
Box 2876
Princeton, NJ 08541

Association of College/University and
Community Arts Administrators
(ACUCAA)
6225 University Avenue
Madison, WI 53705

Business Committee for the Arts, Inc.
Route 510
1775 Broadway
New York, NY 10036

National Endowment for the Arts
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

The Arts, Education and Americans, Inc.
Box 5297 Grand Central Station
New York, NY 10163

The National Art Education Association
1916 Association Drive
Reston, VA 22091

Very Special Arts–USA
1701 K street, N.W.
Suite 801
Washington, D.C. 20006

School District Standards/1985 Assembly Bill 85

Section 1751. 121.02 (1) (L) of the statutes is created to read:

121.02(1)(L) 1. In the elementary grades, provide regular instruction in reading, language arts, social studies, mathematics, science, health, physical education, art and music.

2. In grades 5 to 8, provide regular instruction in language arts, social studies, mathematics, science, health, physical education, art and music. The school board shall also provide pupils with an introduction to career exploration and planning.

3. In grades 9 to 12, provide access to an educational program that enables pupils each year to study English, social studies, mathematics, science, vocational education, foreign language, physical education, art and music. In this subdivision, "access" means an opportunity to study through school district course offerings, independent study, cooperative educational service agencies or cooperative arrangements between school boards and postsecondary educational institutions.

Appendix E

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